

# THE ETUDE

AN ISSUE OF INSPIRATION, UPLIFT AND IDEALS



*The heights by great men reached and kept  
Were not attained by sudden flight,  
But they while their companions slept  
Were toiling upwards in the night.*

*Longfellow*

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# The ETUDE

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

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# THE ETUDE

OCTOBER, 1913

VOL. XXXI. No. 10



## AN ETUDE OF IDEALS.



We have tried earnestly to make this number of THE ETUDE one of magnifying ideals. None of us is so worthy that we can afford to neglect setting aside a little time now and then to fortify the great purposes of his life.

Ideals that enkindle high ambitions do not come wholly from self-contemplation or self-criticism. The best that we have in life is the heritage of the past exalted by the noblest in us. A single phrase graven with the philosophy of the life-work of a great man has time and again been absorbed by some worker in search of an ideal, who by means of that very thought has been changed into a totally different person.

The progress of the world is built upon ideals. The destination of the man who clings fast to a high ideal seems as certain as the orbits of the planets. His greatness, his happiness, his higher success all come through his fidelity to a lofty ideal. The ideal may come to him in youth, or it may come, as it has to many, with wrinkles and gray hairs. When it once possesses him, that man's progress is upward—never downward.

You may never wholly realize your ideals, but the fact that you have worked with a lofty conception of a life purpose in mind will carry you far along the glorious road. When Ralph Waldo Emerson was serving as a waiter at Harvard it is said that he had already coined his famous phrase "hitch your wagon to a star." That was the ideal that carried the famous poet-essayist through the most remarkable career in American literature.

No workers need ideals so constantly as musicians. Music is the world of ideals. Do not connect the ideal with the goal to which the ideal leads. An ideal is as much with you to-day as it will be twenty years from now. Forget yesterday—cast no thought for to-morrow—live up to your ideal to-day. Yesterday and to-morrow are not. To-day is! Attainment is based upon what you are at this hour—what you think—what you believe—what you dream—what you do.

Our Secretary of State, William Jennings Bryan, on a recent lecture tour, devoted one of his addresses to "The Value of an Ideal." With the eloquent oratory for which he is famed he gave forth truths which all music workers must admire. The following is quoted from his copyrighted addresses:

"An ideal is above price. It means the difference between success and failure—the difference between a noble life and a disgraceful career—and it sometimes means the difference between life and death. . . . I declare that one of the most important things in dealing with the young is to get the person to take firm hold of a high ideal. Give him food and he will hunger again; give him clothing and his clothing will wear out, but give him a high ideal and that ideal will be with him through every waking hour, lifting him to a higher plane of life, and giving him a broader conception of his relations to his fellows."



## WORK AND SONG.



In the Russian Number of THE ETUDE (March, 1913) Mr. Modest Altschuler, who has done so much for Russian music in America, gave our readers an idea of how closely the songs of the people are connected with the daily occupations of the workers of Russia. Many of the untutored people make singing a part of their daily work, but with the increased responsibilities which are continually imposed by civilization and education these very people seem to forget to sing. The Irish washwoman of other days who

crooned "come-all-ye" over her ironing board was a better worker, a faster worker and a happier worker than her successors who have let the joy of song slip away from them. In some parts of the South our negro workers continually improvise very unique melodies associated with their work, which, whether they hark back to the jungle or not, certainly do put a kind of rhythmic energy into their movements. God bless the man who goes to work with a song in his heart. He is making for a better day not only for himself but for all those around him.

Now comes a French financier who foresees a financial loss in the decadence of occupational song. The New York Times reports this as follows, not omitting the little jab at New American Commercialism.

PARIS, July 26.

A movement to increase the efficiency of workers by inducing them to sing while working has been set on foot by Jacques Verneux, the well-known French financier.

M. Verneux argues that France's industrial decline, as compared with other nations, is largely attributable to the fact that modern Frenchmen have neglected the arts of song and culture. This theory has aroused lively discussion in the artistic as well as in the industrial circles of Paris.

"What is chiefly needed in the industrial paroxysm," said M. Verneux, "is a knowledge of rhythmic movement. As a child is the perfect time to make a melody, we have decided to introduce music in all the industrial enterprises with which I am connected. I tried it in the Verneux, where we have built roads and bridges. The result is simply amazing. I do not mean routine music or tunes dictating. I want to revive the times when every workman sang at his loom."

The spirit of commercialism as exemplified in Paris by American methods has had a depressing influence in France. While it has tended to such, it is in direct conflict with our nature. A counteracting influence is necessary, and I believe that I have found it in song for workers."

Our French critic evidently has no time for our efficiency in the modern business sense. He forgets, however, that song in work is not always appropriate. What man would not feel a little bit uncomfortable with his barber brandishing a razor over his cheek to the rhythm of *Alexander's Rag Time Band*? We could naturally expect *Bronchitis* to sing during office hours, but we confess that we should be a little bit astonished to hear the fair typist warbling to the clicking accompaniment of her Underwood. It is quite appropriate for Gilbert and Sullivan to make both Judge and Jury sing and dance, but when we get into legal difficulties we will have little use for judicial vaudeville. Our friend the financier has an altogether wrong idea of American commercialism. Being interested in figures he should first of all remember that America spends infinitely more for music than does his beloved France.



## CHARACTER AND MUSIC.



MANY of our friends send us manuscripts of articles which aim to point out that music is, because of its refining influence, a character builder of the first order. In fact, we used to contend for this very point ourselves. Further thought and wider experience have made us see that character is the result not so much of the thing that is studied or worked upon but of the attitude of mind, the serious, earnest, sense of responsibility of the worker. We know cases of dozens of men who have spent their whole lives in music but whose characters are so reprehensible that it is humiliating to think of them as musicians. Music in itself and music study can not make character, but it is one of the very best fields in which to develop a high character if the attitude of the worker is right. He must make himself right-minded, right-moralized, right-bodied. He must take the best in his life and apply it to music study. Then he may expect his personality to become rich in those benevolent and lofty attributes which make character. Our President, Woodrow Wilson, in an address at Yale some years ago denoted the source of character in the following thoughtful paragraph: "Character, gentlemen, is a by-product. It comes, whether you will or not, as a consequence of a life devoted to the nearest duty, and the place in which character would be cultivated, if it be a place of study, is a place where study is the object, and character the result."



# Truths for Singing Teachers and Students

By the most renowned teacher of Singing of the  
Past Century

MME. MATHILDE MARCHESI

Prepared in co-operation with her daughter Mme. Blanche Marchesi

The name of Marchesi is so well known in the musical world that it seems scarcely life to enter an introduction to the following article. Mme. Marchesi was born Mathilde Grimaud, in Trarfontaine, Alsace, March 20, 1836. She was the daughter of a wealthy merchant who lost his fortune. Thenceforward she took up the study of music and determined to become a professional musician. In Vienna five years ago she appeared in concert in London with great success. She taught at the Vienna Conservatory from 1854 to 1861 in which year she moved to Paris, where her position was at Cologne (1861) where she remained for three years. Then she returned to Vienna (1864) remaining at the conservatory for ten years. This was followed by three years of private instruction after which she returned to Paris at the height of her fame and soon was surrounded by a circle of remarkable students many of whom became historically renowned in the world of song. This list includes such names as Gervais, Blume, Chézy, Méthé, de Marsin and others. In 1880 she married Marchesi de Caproni (Suzanne de Caproni, Marchesi della Balda). This distinguished musician and teacher was a pupil of Langolf, Gervais and others. He sang in New York as early as 1848, later he met with wide success on the European continent. Mme. Marchesi's daughter Blanche (Baronne Cascardi) made her operatic debut in Prague in 1900. In 1869 she gave successful recitals in the United States. She now resides with her mother in London—Kenton or Elm Estate.

My work is done. I owe to the world one thing—to say the truth. There are many things I say to-day which I have hesitated to write down for years; but to-day, when I am reaching the highest age that man can reach, I have no more time to disguise my thoughts or to display undue modesty.

As this *ETUDE* has kindly invited me to speak to students, especially to the aspiring singer, through its medium, I will try (although at my age it is a difficult task and may make me more enemies than I already have the honor to possess) to say some things which will be of the highest importance to each one of them and which may guide them through the great difficulties that students encounter when they start searching for a teacher. I shall have to restrain myself to say all I would like to say regarding the really atrocious state of things in the world of singing teaching. I do not speak without due deliberation and I have no animosity toward any person. I would not say anything so inconclusive that it might take away the daily bread from those teachers who in their teaching might not agree with the opinions I have evolved from a lifetime of experience. But I do not hesitate between the teacher who teaches what he does not know and the inexperienced student who wishes to learn what he does not know, because the student may be guided through wrong paths by which he never will reach the goal.

I have given my life to students. My last word shall be a word of help to them. The question I will raise is of vital interest and for many a girl may prove her salvation.

## VOICE LITTLE UNDERSTOOD.

There are few things in the world which have been so much ignored by the crowd and misunderstood, or not comprehended by the professionals as the human voice. About thirty years ago every town possessed a few singing teachers certainly not more than ten, and they all had been more or less before the public. Hence something about music style, and the works of the composers, and although ignoring completely the secrets of voice culture, they did their best to impart what they knew, and to form singers after their own images.

It takes many years for great simple truths to penetrate the human mind—and truths are always simple. For over thirty years Garcia and myself worked at the service of that truth, and we have succeeded in making it known, and yet we were not able to spread it all over the world. Garcia lived a very retired life, and shunned publicity and anything that looked like

advertising. My life was filled with such hard work that I have really never taken the time to write about these matters; I only taught, and my teaching speaks for itself. To-day I must admit that through the work of Garcia, that embraced a period of seventy years,



MME. MARCHESI AND HER DAUGHTER  
BLANCHE MARCHESI.

and through my own teaching, lasting sixty-five years, after all, something has penetrated—something has taken root, and to-day one hears people speaking of the lyrics, the vocal cords, the breathing, the blending of registers, voice production, etc., etc.—a thing that was unheard of years ago. I do not say that people understand the meaning of all these words they use; but nevertheless it is certainly admitted and known to-day, that voices must be trained, and it is also admitted that they can be trained.

Here we have already great indications of progress. In olden times one thought that one was either born a singer or without the gift of song. When a voice, loved by the public, began to decay, this was attributed to various reasons. To-day, the idea that a voice can be trained, spoiled, or saved, has spread very extensively.

The reason why Garcia's glorious discovery, that I carried to a positive, mathematical end, is not better known in the world, is that there are only a very few persons born in a century who unite all the necessary inborn, general qualities, to form a singing teacher.

Garcia trained me, and I think he was proud of his pupil, but he did not find many people born with the special genius of teaching. It was hard work—but it was beautiful too, because what can there be more sublime than to feel in one's self the power of giving the human being a voice, at least to train it so as to give it to him for ever, to win it back if it had been lost, and to make hundreds, yes, thousands of existences happy and sometimes glorious and always bread-winning? To train apostles, who spread all over the earth the art you have imparted to them? But that this art should be more understood there should be more knowing teachers.

There are only a few people who find time and money to study their own singing thoroughly, but there are more intelligent enough to grasp the tremendous importance of learning to teach, to be a thorough, and to become a complete, and knowing, singing teacher. I would like to say more; there ought to be all over the world an understanding like there is in medicine and surgery, that only one method should be allowed to be taught—the one that makes, saves, and preserves the voice.

## THE TEACHER'S FITNESS.

Certainly it is not only the length of time of studies that will make the teacher. It is always the inborn quality which will decide about a person's fitness to work in this profession. One must have some voice to be able to teach. I exclude anyone else, because there are things that you must absolutely be able to feel or try on yourself. I will say more; everyone born with the gift to teach singing, and having learned the right method, can improve the method. The fundamental rules are as unchangeable as the construction of the human being itself. But nothing ever stands still. I know I improved on what Garcia taught me.

A teacher must, as I said at first, be born with a general musical talent; with a special disposition, and genius for singing; genius for grasping composition (without which style cannot be taught); with a strong pathological sense, with psychical insight, with patience "a *patience*" (the principal teaching virtue); with love of imparting, imagination, complete literary historical, and musical historical education, and complete mastery of at least four of the principal living languages, as you cannot teach masterpieces if you do not know the spirit in which they were created. Important, also, is the special gift that lies in the ear—of discerning the real nature of the voice—all its possibilities, and its future line in Art.

## INSPIRING THE PUPIL.

Last but not least, the gift to guide pupils, characters and natures; to help to change them in necessary cases, and to show them a high ideal. If one could, one should try also to wake in them the love of God. This will make certain people smile, but in Art whether it be painting, sculpture, or music, love of beautiful things, love of human beings, and love of God is perceptible in the work exhibited and elevates it to the highest realm.

The crowd sees, hears, and feels, and it is only those that carry high ideals, who become loved by the crowd. The public that understands great moral qualities in painting and sculpture is a small one, but the people who listen to music form vast crowds who feel, know, and judge perfectly well the artist who stands before them.

The first thing a person does who wishes to sing is to consult her friends whom to take as a teacher.

Here already we must stop, and speak out frankly. Don't go to the inefficient; go to the able teacher. When I go to a doctor I go to the one most celebrated for effecting real cures, and not to the one who is a consequential people. Go to some prominent person and try to awake his interest. He will spare you many years of useless waiting, money-spending, and heart-rending deception. Try first to learn if you have a voice worth while cultivating.

#### WHO SHALL JUDGE MY VOICE.

You who read these lines are in America. We will say you are in a very small town. Do not go to the singing teacher of your town first to know if you have a voice. Go to one or two prominent musicians, or the principal organist of the town. Go to people who are not in the singing profession. Often simply excellent musicians, with their well-trained ears, having no interest at all to push you in or out of the singing profession, will give you a candid opinion. They cannot tell you what you will become; but they can tell you if they like the sound of your voice. The sound of a voice—that is what we generally call the quality. Certainly art can and must improve it to a high degree, but the quality that makes success and money is a gift given by God. However beautiful the altogether uncultivated voice may be it can not from the very nature of things possess the training which makes the instructor an artist. The student who does not possess the finest pigments, the best brushes, excellent canvas and a magnificent frame, but he can not put the picture that will win the favor of the art critics and the dollars of purchasers upon that canvas until he has carefully trained his hand and mind in the art of painting. He may have the greatest talent on earth, but unless he develops it in the right manner it will only be a pathetic monument to his lost possibilities. It is much the same with the voice student. The student might have a voice which combined all the virtues of Mailbrun, Patti, Melba, or Jenny Lind, but without the right development it would be dead to worthless. There are, however, many voices which apparently do not indicate the divine quality but which possess it nevertheless. Only the most experienced specialists can detect this quality. Even when developed it can not compare with the inherent natural quality and the singer must compensate for natural hindrances by superb artistic attainments.

#### THE ADVICE OF TOURING ARTIST.

Sometimes the touring artist may be induced to give the promising young singer an audience. However, many successful artists are best advised to keep to their kind and in order to avoid an unpleasant situation will sometimes give a favorable opinion where it would have been real kindness to have told the disappointing truth. I must now touch upon a rather delicate point. If you feel that you are the possessor of a phenomenal voice of rare quality and beauty you may do well not to ask advice of a singer of your own sex possessing a voice similar to your own. I regret that it is necessary to observe that singers who have already achieved success rarely welcome other voices of the same type entering the same field. I have even known some who would be glad if they could be killed, so that no other like them could ever be born. I once trained a singer who came to great fame and position, long years ago. She is herself to-day an old lady. After having made a most successful stage debut, which kept her in the operatic field for thirty years or more, she conceived the curious idea of trying to induce me never to train another light soprano in a similar manner. In other words, she not only wished me to condemn her own lifetime, but wanted to do so for all time to come. It never seemed to occur to her that no other singer would ever be born with a voice, mind and ambition exactly the same. She was certainly candid, but her fears were needless. It simply goes to show the peculiar mental attitude with which some singers seem to be afflicted. Consequently, if you are the possessor of a voice you will do better by asking the confidential advice of a soprano and if you are a soprano ask a contralto to judge your possibilities.

I do not want to credit great artists with a lack of sincerity, but the little human touch which makes them jealous of similar voices seems as natural as it is common. When you are the fairer sex, however, surely you are valuable judgment in the matter of the female voice.

When you have been able to form an opinion from the advice gathered from different gifted musical peo-

ple who have all declared your voice beautiful, or at least promising, then at once seek the best teacher in your town. Who is the best teacher in your town? Not the one who makes the loudest pretensions, but the one who has actually turned out and presented to the public the greatest number of successful singers. The painter can only be judged by his pictures. He can write volumes on painting, how great painters paint, what constitutes a fine picture, or indeed any phase of art as for instance did John Ruskin, but he may in turn fail as completely as did Ruskin in becoming a great artist. It is the picture on the wall that speaks and it is by that picture that the artist must be judged. It is the same with the voice teacher. Garcia was great as a voice teacher not solely because he wrote upon the voice, but because he turned out so many successful singers who produced great pupils. Only the pupil tells the story. In this I do not refer to famous teachers who teach a pupil for only a few months and claim all the glory, whereas some other lesser known teacher may have spent years in developing the voice—I refer only to the master-teacher capable of teaching the pupil from the beginning to the highest artistic accomplishment.

#### TEACHERS MUST PRODUCE PUPILS.

There are people at this day who talk eloquently about breathing, training and singing to such an extent that one can not take the time to listen to all their dissertations. I would like to tell them all to remain perfect and to have perfect singing, but to leave to their own knowledge. I would not demand that their pupils be very celebrated. Stars are rare. Like the planets, millions of miles apart, even the most successful teacher may hope to see but a very few during the course of a lifetime. It is only fair that the teacher should be judged by the best voices she turns out, the successes—for unless the pupil comprehends the instructions and carries them out the teaching of the very best master may come to naught. Consequently, find out the reputation of the teacher, and let him know you contemplate studying with and make an effort to hear those singers yourself. It is a serious matter and one you can not give too much consideration to it in order to form a definite opinion. One should hear a great many of the best pupils because I have known cases where a teacher who had the good fortune to secure one star pupil, who by some have been unsuccessful with most all others. One or two successful pupils mean nothing. It may be the case that these star pupils have been given gifts for self-development, or they may have studied with some wonderful master early in life and concealed the fact. You should hear at least ten pupils and if they all have the one method, that is if they all sing uniformly well and are devoid of the common vocal faults—if they have the one way of doing what they do, if they have the one voice production, the same beautiful organ, let me tell you, I will draw from every indication of physical effort—then and only then can you judge the master.

When you have selected a teacher please the utmost confidence in that teacher, but do not be misguided in the matter. Regard all things sensibly and if in your own mind you do not move forward, if you should be moving give the matter careful thought and if necessary make a change. The matter of the right teacher is a very serious matter and may affect your whole career. It is right for you to be selfish, that is to think wholly of your own interests. Suppose, for instance, you are a young married pupil, you considered well trained and you have entered the master's studio. Immediately there arises the very important question—"Will he understand my particular case?" Your case seems easy to a lay ear, may really be an especially complicated one. Your teacher may not have had enough experience for this new case. How are you to determine whether the teacher is doing right or wrong? How can you tell whether he is doing you good or harm? Naturally quick and intelligent persons will find out their own intelligence when they are being treated properly. They will not believe blindly what they are told. They will look for continuous improvement and if this does not occur they may well be justified in rebelling and discontinuing.

#### MUSICAL GUARDIANS.

There are of course many young and easily influenced pupils who do not seem to know much about anything and who certainly are unable to navigate their own affairs successfully. They have a blind faith in hypnosis and especially the authority that goes with high lip help themselves. Fortunately indeed are they who have some mature musical guardian who has only the inter-

est of the pupil at heart, and who will do the thinking and judging that the pupil is unable to do for herself.

Changing teachers frequently is of course a fearfully bad practice. My daughter once had a comparatively young pupil who had changed at least fourteen times. While it is a huge mistake to go on for months and years with the same growing steadily worse and worse, improving the ignorant teacher to tell one what to do, not daring to leave him, always hoping, believing and waiting patiently for the best, the student must not get in a panic, or become so mistrusting, that the teacher can not do good work. I would not write anything that would upset the pupil. Think deeply and seriously before you can make a change, but once you have made your decision let nothing stop you. Remember, the teacher here is quite as anxious as you are to make you a successful singer and that unless he is an absolute fraud he is leaving nothing undone to bring about success.

#### ONE GOOD REASON WHY ALL SHOULD CULTIVATE MUSIC.

BY E. W. ARDILL.

It is well known that our bodies are composed of fourteen elements, oxygen, hydrogen, nitrogen, calcium, sulphur, sodium, chlorine, carbon, iron, potassium, silicon, phosphorus, fluorine and magnesium. These do not occur in the same form, but oxygen and hydrogen appear as water. Other chemical compounds of these elements form the albumen, gelatine, phosphates of soda, potash, etc., that enter into the bodily structure. As our bodies are continually wearing out, it is important that the food we eat should contain all of these fourteen elements, if we would keep in good health and feel well and strong. Almost any kind of food contains at least a few of these elements, but to derive the maximum benefit it is necessary to obtain all of them. Milk is an excellent food, for it contains all of the elements the body requires, and in the just right proportion. This is why infants thrive on milk alone, and why it is highly important that children, who are otherwise so weak, should have an abundance of milk, all they can drink. Otherwise they do not get all the elements their bodies need, and they grow persons. An abundance of milk is sure to supply those elements that may be missing from our other food.

Now much in the same way as our bodies are composed of many elements, so our brains are made up of numerous compartments, or centres of activity, each being fully developed, normal, happy and people. Unfortunately there seems to be no one branch of study that apply all the elements of the mind, as milk will apply all the elements of the body. So in our system a variety of subjects are to be directed to selectively developed. Among the numerous compartments also be cultivated if we wish to enjoy life in its completeness. The most savage tribes have in their songs of music, and many animals cultivate it, which indicates how deeply it has been implanted in our being by nature. I fancy the birds who cultivate it best are the happiest, for who would not think of a robin domestic hen, when she goes singing about the yard, seems to enjoy life to the full.

America has necessarily musical by nature, we in natural tendency, at least to a large extent, compared with many European nations. Germany has not neglected this important department of the mind, and she is now the leader of the world in science, music and other branches of endeavor. While the cost of music needed recreation, there is never less within comparatively easy reach of them one source of the most beautiful recreation, and that is music.

The ever increasing struggle between labor and capital makes the years less as we are full of peril. All other things will sink into insignificance compared with solve it, of course, but it will take more than music to people passionately fond of music, it would help much in keeping the peace.

That measure of a man's life is the well spending of it, not the length.—*Pinchard*.



If singers, players, teachers and students knew how much success usually depends on health, books on hygiene would be their favorite reading; yet not once in my life have I seen a book on this subject in a musician's library!

To be sure, most professional musicians are little addicted to the reading of any books, even on musical subjects—the more the pity; for by the neglect of literature they lose a great deal of labor-saving guidance and helpful inspiration. In the present paper I wish to call attention to some of the things hygiene needed by women and men, young or old, to make them fit for the musical life.

#### WHY RICHARD WAGNER SUFFERED.

It surely cannot be said that Richard Wagner was unsuccessful. In the face of tremendous difficulties and virulent opposition he wrote nine or ten operas that are now acknowledged by all the world to be masterworks—the best stage-works in existence. His is, in fact, a unique record, for whereas most opera composers produced only one or two, or, at most, four or five works of lasting value, all of his productions, beginning with *Tannhäuser* and ending with *Parsifal*, have proved of enduring worth, as we can now safely say, for he was born a hundred years ago and has been in his grave thirty. Yet, great as was his success, it would have been greater still had he enjoyed better health. No man ever revealed himself, both physically and mentally, more thoroughly in his letters than Wagner did. Great is the number of these letters, and I have reviewed all of those that have been printed. While reading them, I have become more and more convinced that had he enjoyed better health he might have written half-a-dozen more masterworks of lasting value. Surely, therefore, his life was not a complete success.

His health cast a cloud over the greater part of it. It not only prevented him from delivering to the world all that was in him, but it was, as List once suggested to him, the source of much of his misery and pessimism. Of his pitiable sufferings, mental and physical, I have tried to give an idea in the chapter, "A Modern Prometheus," in *Wagner and his Works* (Vol. I, pp. 365-74).

Had he known more about hygiene he might have escaped most of these physical sufferings and much of his mental anguish.

One of the conclusions I reached from a thorough study of his career is that the three years of semistarvation in Paris, when he was quite a young man, paved the way for all his troubles. Dyspepsia was the fiend that tormented him;—chronic indigestion, that manifested itself in the dozens of unsuspected forms for which this malady is infamous. Sometimes he could work only two or three hours a day. In September, 1852, one short hour was all he could endure daily.

Like other brain workers, he maltreated his organs, eating too fast, and making the stomach do the work intended for the teeth. He tried all sorts of "cures" and "fads," and "isms," including vegetarianism; but all in vain.

And now comes the strangest part of the story. Some years ago I received a very interesting letter from Dr. George Gould, the eminent oculist, of Ithaca, N. Y.,

in which he informed me that on reading my Wagner biography and other documents in which his chronic ill-health is spoken of in detail, he had come to the conclusion that the great composer suffered from eyestrain, and that that was the ultimate source of all his troubles.

Eyestrain is a condition which greatly weakens the stomach, besides doing much harm in other ways. Dr. Gould has written a book on this subject in which Wagner's interesting case is considered in detail. I commend it to all musicians, who suffer from dyspeptic troubles, headaches, or other torments that refuse to yield to the ordinary remedies, and who are prevented by these troubles from doing their best. Many physicians, otherwise excellent, have not looked into this matter as carefully as they ought to.

It is odd—and maddening—to think that if Wagner had worn the right kind of spectacles he might have composed several more *Lohengrins* or *Tristrams*!

#### HOW TO CURE DYSPEPSIA.

If dyspepsia is not cured, or aggravated, by eyestrain—as, of course, in many cases it is—not-other remedies are called for than scientifically made spectacles. The best of them by far is fitcherizing, or eating very slowly and chewing the food till it disappears down the throat without any conscious effort to swallow. This seems very easy, and it is easy. The difficulty lies in keeping it up! Few do it.

Some kinds of food, however, particularly fats (which most of us need for bodily strength) are not digested by the saliva secreted in the mouth. For a complete cure of dyspepsia it is therefore necessary to supplement fitcherizing by a simple process fully explained in the chapter entitled "Digestive Value of Sour Salads" in my new book on *Food and Flavor*, and in the section headed "A New Psychology of Eating."

In stubborn cases of dyspepsia it is necessary also to take plenty of exercise in the air, walking, rowing, playing golf or other games, or indulging in home gymnastics, with open windows.

Let no one say I am attaching too much importance to this matter. It is not only a question of success. What's the use of success unless you can enjoy life? And you certainly cannot enjoy life, if you are all the time uncomfortably aware of the fact that you have a stomach. When I read that John D. Rockefeller has been obliged for years to live on crackers and milk I asked myself, "Would I give my health for his wealth?" and the answer was most emphatic "No."

Nor is this all. A famous boss once said to me that "good eating is seven-eighths a question of digestion." It is said that Maltrian virtually ruined her career by injudicious eating; and she is not the only one by any means. I know that one of the most famous tenors of our time failed to be engaged for the Metropolitan because he maltreated his stomach, in consequence of which he was seldom in good voice.

David Bispham was once quoted in *The Etude* as saying that "being in bad voice is oftenier than not a matter of digestion, and not of the voice at all. If he would sing well the last meal should be taken four hours before singing."

## The Part That Health Plays in Musical Success

[By the Distinguished Critic and Author

HENRY T. FINCK

You have read of great singers traveling in private cars; but probably you do not know that in most cases the principal reason for this is that these artists wish to have their own cooks with them, as the meals in American hotels are very rarely good preparation for a song recital.

#### GREAT COMPOSERS AT TABLE.

Gluttony on any day is considered almost as reprehensible as drunkenness. In Handel's time a man could eat like a wolf and not lose caste. The great composer one day entered a restaurant and ordered dinner for three. It was so long in coming that finally Handel asked what was the matter. The waiter replied that he was waiting for the guests. "Guests?" roared the composer—"there are no guests. Bring on that dinner!"

It was otherwise with Beethoven. One day, after he had been sitting in an inn for an hour or two, plunged in deep thought and paying no attention to any one, he thumped the table and asked for his bill. "Bill?" exclaimed the astonished waiter; "you haven't had anything!"

Of a different cast from these two was Rossini, a true epicure. It was he who remarked that the turkey was an unsatisfactory food, because it was usually too big for one and not big enough for two. But this was obviously only one of his jokes, for there is reason to believe he was a gourmet and not a gourmand, or glutton.

He was, however, more than half serious when he declared he ought to have been a cook, and that he might have been one had not his early education been neglected. As it was, it sufficed for his becoming famous, at any rate, as a salad-dresser.

Several persons have expressed surprise that I, a musical writer, wrote a book on food. Why not? I wrote magazine articles on the subject more than a quarter of a century ago. My extensive studies in musical biography have shown me, also, that musicians naturally are interested in good things to eat. The greatest amount of our time is a noted epicure. It was my good fortune, last summer, while I was writing that book, to be the guest of Paderewski for some weeks at his chateau in Morgee. He had a chef from Paris and Madame Paderewski gave personal attention to the table, on which delicacies of all kinds abounded. But what I wish to call attention to is that while the great pianist-composer has all these luxuries before him, he indulges in them with moderation, especially when he is composing or preparing for a concert tour. Unlike so many musicians, he never sacrifices art, duty and health to food and drink, and that is one important reason why he has been so exceptionally successful.

#### MUSICIANS DO NOT SLEEP ENOUGH.

If Paderewski's career should be terminated prematurely, it will be probably because, like so many musicians, he does not take enough sleep. It is one of the usual thing for him to be up and busy till two or three in the morning. To be sure, he rises late, and, furthermore, his sleep is exceptionally deep; and psychologists tell us that a deep sleep of five or six hours' duration is more refreshing than a superficial, uneasy sleep of eight or ten; which may explain why



# Help from Well-known Teachers in Overcoming Obstacles

## FIGHTING A PHYSICAL DIFFICULTY.

BY WILLIAM C. CARL.

From a very early age my mind was made up to become an organist. Having always been under the influence of music, it was only natural that the start should be made when young. The first piano lessons were begun at the age of seven years, and continued without interruption until a catarrhal affection of the eyes compelled a cessation of school studies for a time. The oculist gave orders that practice could go on as usual, as that did not necessitate a bending of the head and the eyes could be focused to the music without a rush of blood to the face. The trouble returned each spring and after the second or third experience, I was fully convinced that it would be advisable to devote my life work to music without further delay.

I soon saw the growing demand for organists and the possibilities in this branch of the art. I therefore pushed ahead with piano and organ in New York City and as soon as possible placed myself in the hands of the late Alexandre Guilmant in Paris, with whom I studied and was associated for many years. After my arrival there I was immediately thrown in a different atmosphere and became personally acquainted with the leading French artists of the day.

M. Guilmant's method of both organ and theory gave me a new insight into music and was a revelation to what I had done myself. My teacher's method was therefore due to him and the interest and devotion with which he imparted his wonderful method of organ playing to me, giving as well an insight to his home life, as I was always regarded as one of the family. My association with M. Guilmant was the greatest event in my life.

## GETTING AHEAD BY ASKING QUESTIONS.

BY ROBERT BEAINE.

I THINK the most valuable bit of advice I could give to the ambitious music student, anxious to get ahead in his studies, would be:

"Do not be afraid to ask questions of those who know more than you do."

The habit of asking for information and advice from those really competent to give it is one of the most valuable means of "getting ahead." A good musician can give you, in five minutes, information which it would take months of groping and blundering for you to learn by yourself. A bit of advice, given just at the right time in a musical student, has often spelled success where there would otherwise have been failure.

In reading the lives of great men in every walk of life we are always struck by their restless craving for information in the special branch in which they are interested whether obtained from books or orally from others. All the great musicians had this feverish thirst for musical knowledge, and many of them suffered cruel hardships to obtain it. To the music student there are four sources of information—books, instruction from teachers or others, hearing music performed, and playing with others. The student should avail himself of the knowledge to be obtained in all these ways. The teacher welcomes the pupil who asks intelligent questions, and almost any musician is glad to help an earnest student by answering his questions whether it is his teacher or not. By listening attentively at a good concert the student will hear dozens of questions answered by the playing of the musicians—questions on which he has been in doubt as to how certain passages should be played.

Especially should the student seek the frank advice of eminent musicians as to his own abilities, should he be so fortunate as to be in a position to obtain it. In my young student days, I hoped above all things to make music my profession, but was extremely anxious to know whether I possessed sufficient talent and whether I was cultivating my talents in the right direction. Hearing that a great German violoncelle was

visiting in a neighboring city, I summoned up courage to visit him and to ask his advice. He very kindly consented to hear me play. I asked him to be extremely frank, and to tell me just what he thought my natural capabilities for a musical career were. He not only heard me play, but gave me a thorough examination, tested my musical hearing, and me sing upon the piano, at sight, and literally threw me "inside out" in a musical way. After it was over he informed me that his verdict was favorable, and that if I had sufficient industry I could make a success in the profession. I shall never cease to feel the most profound gratitude to this man, for his encouragement gave me a stimulus which nothing else in the world could have done. I felt that I was on the right road and that my exertions were bringing me nearer and nearer to the coveted goal. I cried, it was Dave Crockett who said: "Be sure you are right, then go ahead." This is what every musical student should do. If he intends making music a profession he should take stock of his talents and progress frequently.

## MAKING GOOD IN A RESPONSIBLE POSITION.

BY ARTHUR L. MANCHESTER.

In reviewing the experiences of nearly thirty-five years of active work in quite varied phases of the musical profession, in an effort to single out one that will prove helpful to those about to enter upon the path of a musician, I am strongly impressed with the recollection of my experiences in the first position I held. Fresh from a three-years' course of special study, dependent entirely upon the success achieved in this first position for future advancement, without practical experience and realizing that my responsibility for results lay with me, at the age of twenty, I took charge of the music department of an institution that had been in active operation for twenty-five years, succeeding a man over twice my age.

In addition to my own teaching, which numbered one hundred lessons a week, I was responsible for the administration of a department of large size in which ideals and standards of excellence had been well maintained for many years. Naturally, it was important that there should be no lowering of standards, and there constantly arose situations which my lack of experience made difficult. At times, I felt perilously near failure in my ability to cope with the problems constantly confronting me; yet the realization of the fact that not only future advancement but also my own development as a musician depended on my success in meeting the demands of the present stimulated me to untiring effort. Many nights saw me earnestly studying problems and endeavoring to discover ways of meeting the phases of music and its relation to education until two and three o'clock in the morning.

I did not hesitate to do all the work demanded of me, even though it was in excess of contract requirements, and I welcomed every task as a means for personal development. Four years were spent in this position, and I have always felt that they were exceedingly valuable, if by wearying years of experience harvesting. In many positions of importance and responsibility, which I have since been called upon to fill, I can trace to the labors of these early years the vital points of each particular problem, and an unshakable self-reliance, as well as the power patiently and persistently to persevere in working out to satisfactory conclusion practical questions of education. The making of a large income. The developments of the last fifteen years, in music education, call for something more than the ability to play or sing well. To this must be added a solidify of foundational equipment, a breadth of educational view, a sympathy with the needs of the education that will bring the musician into the true touch with the educational trend of the day. This personal equipment cannot be better and more fully obtained than in an institution where music edu-

cation is concentrated in courses leading to degrees and is closely correlated with the larger educational movements of the day. Hence I feel that those who seek the experience I have briefly outlined will find it as valuable to them as it was to me.

## FIND WHY OTHERS HAVE FAILED.

BY CLARENCE G. HAMILTON.

WHILE we are looking skyward in our aspirations as music teachers, let us not become oblivious of the evident pitfalls which have caused the destruction of others; for thousands start in the music race, but hundreds, at least, tatter and fall somewhere along the way.

Many begin insufficiently prepared. A young woman has taken piano lessons for several years, plays fluently, and so sets up as a piano teacher. But she has no understanding of music as a whole, no well-prepared system, no real knowledge of fundamentals. So she is foredoomed to failure; for her superficiality soon becomes apparent, and her pupils betake themselves to more competent advice.

But a teacher may be both competent and well-prepared, yet not succeed in winning pupils. At one time I had two piano students, both of whom were equally earnest and musically inclined, and both equally anxious to make a success with their teaching. The one quickly secured a large and growing class, while the other continually complained that she could not get pupils. But a five minutes' interview with either of them would easily explain the situation; for while the first young woman was enthusiastic, confident and self-possessed, the other was diffident, uninspiring and self-distrustful. Consequently the latter failed, because she did not impress people with the certainty of her grasp upon her subject.

It is still more melancholy when failure comes after a brilliant and promising start. Often this is due to mercenary motives. Money is a legitimate and necessary object, and a good teacher deserves it. However, reward, if it is to take the chief place in his regard, it betrays him and his work. A man of excellent ability was recently dismissed from a fine position in a business house in one of our leading cities because he *simply did what he was hired to do*. He worked the exact time for which he had contracted but never a moment more. So he proved deficient in that splendid quality of success which makes one carry an enterprise through to completion, without thought of hours or pay. Likewise a music teacher, who is paid when he is paid, and lives up to his lesson contract and does not show by many outside acts that he is genuinely and preeminently interested to make his pupils attain their highest possible goal.

Mercenary motives, too, poison a teacher's regard for his own progress. He burdens himself with a class of pupils so large that he has no time for self-advancement. Consequently his own playing deteriorates, he fails to keep up with new music and new phases of his own progress. He lingers behind in the race. A piano teacher, looking over my library of musical works, wrote to me, "I should like to read some of these, but my pupils keep me too busy." By his own words he convicted himself of neglecting his most important duty towards his pupils!

A phase of unprogressive teaching is found in perfunctory routine work. I once knew a teacher who had gained an excellent reputation by years of careful work, and who afterward lost his hold by attempting to live upon that reputation. Finally the lesson book became a time for a gentle stroll, while the pupil stumbled through a long composition; and as the end of the instruction was near, he was assigning another piece for the next lesson long enough to allow time for another refreshing nap. So this teacher was at last out-distanced by his competitors.

Another pianist of a temperamental quite different but ground by lowering his standards. Of contagious enthusiasm, he fired his pupils with genuine musical inspiration; but, in order to increase his popularity,



# Doorsteps to Musical Fame

By the Well-Known Musical Educator

THOMAS TAPPER

EVERYONE of the thousands of people who turn to music as a profession wants to succeed. They all may be said to be investors in success. They buy stock, so to speak, in the firm of Great Expectations, dream, rose dreams, and wait. Often the waiting is the cruellest part of it for the attendant heartaches are never recorded in the news of the day.

Is this expectation of success in music a vain and foolish thing?

Decidedly it is NOT. It is the one logical expectation which to begin; anything else would be a crime. If then it is right to entertain the success-idea and despite this, countless numbers fall, where are we to look for a justification of the thing we do? Why should the newcomer into the musical profession be encouraged by fair words and assured there is success for him or for her as there is for Mr. Paderewski and Mme. Sembrich, not in degree, maybe, but surely in kind?

The encouragement should be given for this reason: If talent—which is indispensable—be supported by the proper care and attention, failure is impossible. Now to succeed with a talent involves a study of the talent and a study of success, if the latter word is to include all that should come to one whose activities are well-rounded and carefully thought out.

We have before us then two subjects for consideration: (1) The study of music, (2) The study of success. Neither is the accidental consequence of the other. Let us take up the subject of success first.

You may puzzle over the matter as much as you please, but once you focus properly upon it you will see that no man who has ever given rules for attaining success has been complex ones. They have in every instance been so simple that they have attracted no attention. Every man who has expressed himself on this subject from Socrates to John D. Rockefeller has couched his dictum on success in terms so plain that even children might read. And children may read; but adults look wise and announce that "he is a wise old man but he can't bluff me!" So he throws the true and simple gospel of success aside and goes out to look for it in a complex situation. And there being none, he never finds it.

## SIMPLE RULES FOR SUCCESS.

Well, what are these simple rules for success? If they are true they will do at the same time mistrust them? No one can tell why they are mistrusted, unless it be that human nature mistrusts simple statements. I would urge it upon every seeker after success who prosecutes his search in the musical profession first to define to himself exactly what kind of success he is desirous of attaining. There are many varieties. Get this fixed first. Do not be hazy about it. Think it over honestly and decide, as well as you can, and decide. This done, how must success be founded? The consensus of opinion for two thousand years or more runs like this:

1. Do not dream without working, for dreams that remain dreams never entertain anyone but the dreamer.
2. The "artistic" appearance is of itself no guarantee of true and reliable musicianship.
3. Life is not long enough to learn all there is to know about music; hence "graduation" is not the end of the line but the first station at which the success-train stops. Don't get off. And don't be thrown off.
4. Music is not an exclusive art. Its vitality makes it pulsate through the whole social mass. The more you draw aside your skirts to avoid the crowd, the less vitally will you touch the abounding and amazing life of our times.

5. You must work for service as well as for profit—and of the two service is the greater. Just so far as you can make music the magic key that unlocks the heart of the world about you, to that extent do you render your talent unto others.

6. Never picture the music life as a hope that begins big and suddenly comes to an end like a diminishing mark. All life is a crescendo song. It begins at a point and becomes, as the great Teacher has assured us, more and more abundant. Of all success-signs to be worn over the heart, this is the greatest of all: —

The reason why success-books rarely put us on the right road is because no two roads are the same in any characteristic. You must determine the direction and the end point. You must decide whether you are to be an exponent worthy of a beautiful art or merely a merchant in its wars who counts profits every evening. But in any case you must begin with—and continue with—these things:

Faith in yourself.

Faith in hard work.

Faith in the world about you.

Then, and thus fortified, you will be able to find in the annals of music itself all the gospel of success that you crave. You need turn neither to Athenian philosophers nor to the great old magistrates. The art of music itself will inspire you if you will run, not too fast, and read as you go. You will note in all the instances that follow that there are these evidences:

(1) Talent, (2) Industry, (3) Success. Add the first to the second and you always get the third; but you cannot combine them in any other way.

## THE FRUIT OF HIS LEISURE.

The Russian composer César Cui once showed me his musical library. It was the equivalent of the five-foot shelf of the best books. But there was more than five feet of it. All the works of the great masters were there, and they had been pored over and thought over and studied until they had yielded their essence.

In another case were César Cui's original works, the compositions of many years, uniformly bound and certainly impressive in their number.

"One would think that even the mechanical work of writing these would have occupied you continuously."

"Oh, no," he said, "I am not by profession a musician. I give my time principally to my work in the Military Academy. This is merely the fruit of my leisure."

There are two principal words in this story, "work" and "leisure."

The late S. Coleridge-Taylor, son of a Liberian negro, though he lived a comparatively brief life won a reputation the world over for his work. I sat with him one day at his desk filled with work upon which he was then engaged. He pointed to it all and said: "If I could only leave it all for a while and be a student again. There are so many things in music I want to study in order that I may do better work, and express myself better." It had been his life-long desire to study with Dvorak, but the work involved in the very success his talent had brought him had all along prevented the fulfillment of this wish. Perhaps you can imagine the most intensely busy musicians in London, traveling to distant points frequently, and always engaged when at home as busily as a banker in the city, yet carrying within himself all the while that cleverly objectified ambition to drop it all for a season and get away to learn more. And yet, had he been content with the applause of a world-wide reputation his favorite piece of furniture might have been an easy chair instead of a desk.

And Dvorak himself was no mere gazer in the mirror of his own greatness. He showed me in his study in Prague, his "work in hand," work, by the way, he was not destined to complete. There were the beginnings of two of three operas on his piano to which he was giving his attention. He had determined, he said, to write no more small works, but to concentrate himself upon large forms. But not only had he laid out for himself an extensive amount of original work for his last years, but he gave the closest study to all new works of the day. Charpentier's *Lesmire* and two or three scores of Richard Strauss were on the piano, about which he talked, paying passages from memory, expressing critical or appreciative comment that showed his wide and intimate knowledge of what others were doing in music. His music-room was no artist's boudoir; it was a workshop, a business-man's place of affairs like a counting-room. Things were happening there, not to an untired service but to a man who had by Talent and Industry brought himself to the attention of all the world.

## THE INSIGNIA OF GREATNESS.

There are countless young men and women who feel and exhibit more greatness on the occasion of their first public appearance than Beethoven ever felt from 1770 to 1827. All these men, and all others of their kind, judge their work as a contribution to the world's advancement. The young men and women who carry their little bouquets off the stage amid the applause of "family and friends" judge their work in relation to themselves. The difference lies between doing for Service and doing for Ingrowing Afection.

Great men have ever worn fraternal pins and none is recorded bearing one with the legend "Look at me." Quite a few third, fourth (and so on down) raters are members of this secret society and they do a good business. In the matter of Success, it is a question of make your own choice.



THOMAS TAPPER.







## Uplift From Master Minds

Inspiring Thoughts for Daily Reflection of Earnest Music Workers.

*This is the third page of this description which THE ETUDE has presented. It is designed to be removed and framed for the teacher's studio where it may serve as a beacon for all who pass. Great thoughts have often been the turning points in the lives of many successful men and women.*

Art is not for the end of getting riches. Only become a greater and greater artist; the rest will come of itself.

ROBERT SCHUMANN

The foundation of a real and lasting success is securely laid upon the ruins which alone are apparent as the results of the work hitherto accomplished.

LORD KELVIN

I was obliged to strike out upon a little path of my own. Otherwise people would never have known of my existence.

C. P. E. BACH

No man can produce great things who is not thoroughly sincere in dealing with himself.

JAMES RUSSELL LOWELL

Life is the principal thing, and life means to be joyful and sorrowful, to perceive, to feel, to act, to do and strive; and all this is not thinkable apart from joy and pain.

WAGNER

The secret of success is constancy to purpose.

BENJAMIN DISRAELI

Remain true to all you feel to be highest, noblest, most right and most pure in your heart! Don't even try to be or to become *something* (unless there were opportune and immediate occasion for it); but work diligently and with perseverance to be and to become more and more *some one*.

FRANZ LISZT

The really great man of talent finds his highest joy in his self-development.

J. W. VON GOETHE

The true artist has no higher ambition than that of assisting in the progress of his art.

CHRISTOPH VON GLUCK

The world is a seminary; man is our class-book, and the chief business of life is Education. We are here to learn and to teach—some of us for both of these purposes—all at least for the former. Happy he, and greatly blest, who comes divinely qualified for a Teacher.

HORACE GREELEY

It does not always do to trust to a lucky star.

VERDI

Better have failed in the high aim, than vulgarly in the low aim succeed.

ROBERT BROWNING

He who wishes to be something must in reality be something.

BEETHOVEN

Our doubts are traitors, and make us lose the good we oft might win by fearing to attempt.

SHAKESPEARE

We live in this world only that we may go onward without ceasing.

MOZART

The following "creed" was found upon the walls of the studio of a well-known artist:

Think Big	Work Hard
Talk Little	Give Freely
Love Much	Pay Cash
Laugh Easily	Be Kind



## RADYN'S EPCCH

#### HAYDN'S ANCESTRY.

#### HAYDN'S BIRTHPLACE.

#### HAYDN'S EARLY TRAINING.

In 1740, Reutter the Capellmeister of St. Stephen's Cathedral in Vienna, visited Hainbury and after hearing Haydn sing, insisted upon taking him back to Vienna to become a chorister in the famous church. There Haydn became a member of the Choir School (*Choralschule*) founded in the early fifteenth century. Here he was to receive very meagre board and lodging, but a common school education, plus special training in voice and clavichord playing, Latin and religion. As Haydn's

A black and white portrait of a young man with light-colored, wavy hair, looking slightly to the right. He is wearing a dark, high-collared coat over a white cravat. The portrait is set within a decorative rectangular frame with ornate corner pieces and a central floral motif at the top.

1732—THE REAL HAYDN—1809

However, the routine work of the choir school and the constant desire to hear better music and make better music led the boy to study by himself. There is no better example of self-help than the struggles of little Haydn at this time. He begged six florins from his father and with them he purchased Fax's *Gradus ad Parnassum* and Mattheson's *Vollkommener Kapellmeister*. It would be difficult to imagine two duller, drier, drier musical text-books than these. In his spare moments he found time to study these books so thoroughly that he produced results which surprised himself.

HAYDN'S MISERABLE YOUTH

EVIDENCE, INTERVIEW AND THE POLICE

greater income and a wife and a child to look after. Nevertheless, he lavished the unfortunate Haydn to share his guitar with him, and the guitar proved a source of the most intense and the most critical moments in his life. Fritsda profoundly came to his rescue. A merchant named Buchholz loaned Haydn 120 dollars. Later Haydn paid this back and in his will he left it to the use of the poor. The guitar, however, Haydn then indulged in the luxury of having a guitar of his own, where, with the economy of a worsted sweater and uniform, he had a "fourth" to envy the other stringers. He claimed to be "too happy to envy the lot of kings."

Meanwhile, the brilliant pianist, poet, and music preceptor, Manuel M. Ponce, who had been a student of Haydn in Vienna, was called to the position of director of the young man's piano as secured him the position of teacher to the daughter of a wealthy Spaniard. He continued in this position for three years. All the time he was busily engaged in composing, and while some of his compositions appear to be trivial and trifled with the tastes of the public, he was nevertheless a composer of considerable talent. He introduced Haydn to Porpora, then one of the most distinguished musicians in Vienna. Haydn was glad to become the pupil of Porpora and even married her daughter. He continued to study with Porpora, there was educational crimes continually dropping from his table and Haydn devoted these. His knowledge of the world came through self-study of the works we have mentioned hitherto.

[illegible]

## WITH THE ESTERHAZYS.

Haydn had an excellent little orchestra at his disposal and had a glorious opportunity for trying his own compositions. Though his salary was small at the start it was eventually raised to 1400 florins and this was continued as a pension after he left the service of the Esterházys. While Haydn was nominally Vice-Capellmeister and Joseph Werner was the real Capellmeister at the first, Haydn was virtually the head of all the musical undertakings at the Palace.

Upon the death of Prince Paul in 1762 his brother Nicholas succeeded him. Nicholas was known as "The Magnificent" and the Esterhazy palace became more brilliant than ever. Prince Nicholas was a competent player upon the baryton (an instrument resembling the viola-da-gamba) and took delight in playing with his



## LISTENING TO ORCHESTRAL MUSIC.

BY LINDORA BELL ARISTON.

THE hearing of good music is worth as much to pupils as several lessons. This is natural, because it is simply a practical demonstration of the truths which the teacher is ever trying to instill into his scholar's understanding. While the specialized recital—that is, of the piano, the violin, the cello, or the string quartet—is of educational value, too much stress cannot be laid upon the orchestral concert, which above all else, teaches a pupil to *listen*. Every teacher should make an effort to accompany his pupils as a class to a philharmonic or symphony concert four or five times during the winter. Of course there must be preliminary instructions before this event, and the following suggestions are offered to those teachers who have never tried the experiment. It will be wise to have the program of the afternoon or evening; and after gathering the class together, go over it with them.

The pupils themselves may take the different numbers on the program, and scrawl out to what school the works belong; in what age the composer lived; and what instruments composed the orchestra for which the numbers were written. In fact, have them learn the history of every selection on the program, thus promoting interest at the very beginning.

You will find it an easy matter to ascertain how many instruments are in the orchestra you are going to hear; and not too much trouble—if you are truly interested in your work—to draw little charts of the stage showing the positions of the violins, the cellos, the contra-basses, the wind instruments, the drums and others. Give one of these to each pupil and let him amuse himself while the orchestra is congregating by marking off each player on the chart as the performer enters with his instrument and takes his place. So by a very simple process, what seems to the amateur a scolding mass of men and instruments on the stage, will be systematically divided off according to the arrangement of a modern orchestra. It should be understood beforehand, that the members of the class are to be questioned after the concert, at some future meeting. These questions should be read to them beforehand, so that they will be on the lookout during the concert, to answer such questions as these:

How is a violin held?  
How is a cello held?  
How does a cello differ in size from a contra-bass?  
What instruments are used for great startling effects?  
How are the wind instruments played?  
How does the conductor beat 2/4 time? 3/4 time? 6/8 time?

There is plenty to keep the eyes busy at the first orchestral concert; but all this, as you can see, leads up to *listening*. One cannot overstate the importance of the performance of a number, but the pupils are to understand that they are to try and pick out the tones of the different instruments, as they hear them sounding together. Much original expression may be obtained by giving each child a list of the instruments; and letting him write his own description of the sound produced by each one. This is a sure way of concentrating his interest and hearing.

The noise, except for just a glance to see how the music for this great band of players is written, would be useless for a class of beginners; but even at the first concert, it is not too early to bid the pupils listen to, and mark the different parts taken by the various instruments.

The young student cannot help but notice the violin soloists, taken up by the other strings; and then by the louder instruments, supplemented by the drums. Let him try to follow the accompaniment, and tell you what it was played.

At the first mention of this experiment it seems impossible for a class of piano students to learn to analyze a great mass of different works; but taken by bits, the mainstay of difficulty is removed and you will find you have a group of clear, musical thinkers and workers growing up around you. A few concerts a winter, treated in this somewhat pedagogue way, will work a world of good in your students, musical intelligence, and form the basis of listening, which will stay with them through life.

## American Music Loses a Valued Worker

THE fine spirit of friendship which seems to bind so many of THE ETUDE readers together in the great work to which our magazine is devoted must make the loss of any loyal ETUDE worker very keenly felt by all. You may never have met Mr. Bowman but you surely have felt the warm, cordial, friendly spirit which radiated from all his writings. In addition to his musical and scholarly attainments he was one of the most popular of all American teachers. He was an earnest Christian gentleman who was always anxious to help one of his fellow men. Like Lowell Mason, Root, J. N. Payne, B. J. Lang, W. S. B. Mathews, William Mason and William Sherwood he had the spirit of the pioneer and was intensely American in his ideals. His loss is a great one since he represented a type of American musician which unfortunately seems to be passing with the cosmopolitan development



of musical art in America. Intensely American he more regrettable than the substitution of weak imitations of European models for the development of our distinctive American character in musical work. MacDowell despite his long residence abroad was always an American. Mr. Bowman, like his patriotic New England ancestors was proud of the land of his birth and worked zealously to promote the cause of American music.

Edward Morris Bowman was born at Barnard, Vermont, July 18, 1848. He attended Moses Cheney's boarding school in his native village and was inspired to become a musician. When he was ten years old he was sent to the Academy at Ludlow, Vermont, where Miss Ella Sparhawk, a typical New England amateur teacher of the time gave him his first lessons in piano playing. When Mr. Bowman's family moved to Canton, New York, in 1859 he became the pupil of Miss Anna Brown. Later he studied piano, organ and harmony with A. C. Fiske and then at St. Lawrence University. His active musical life commenced in Minneapolis a few years later. In 1860-1861 he went to New York and learned the piano from Dr. William Mason and John P. Morgan. For a time he was organist at Old Trinity Church. In 1870 he went to St. Louis, desiring to make that city his home. There he married Mary E. Jones. Together with his wife he went to Europe and spent the better part of two years studying piano with Franz Brendel, organ with August Haapt and Edmarde Rhode and theory and composition with C. F. Weitzmann. At the same time

Mr. Bowman made trips to Paris where he studied organ with Batiste. On his travels he had the good fortune to meet Wagner, Liszt, Joachim and many others.

When he returned to St. Louis he occupied himself with a translation of Weitzmann's *Manual of Musical Theory*, and settled down as a teacher and organist. In 1861 found him in Europe again, where he studied with Macfarren, Bridge, and E. H. Turpin. At the same time he paid a visit to Gouniat at Paris.

In England Mr. Bowman took the examinations of the Royal College of Organists and passed with great success thus becoming the first American to receive the distinction of being Associate of the Royal College of Organists. In 1882 he was elected President of the Music Teacher's National Association and was associated in this position with Mr. Theodore Frieser, the founder of THE ETUDE. In 1884 he founded the American College of Musicians which for a time did an excellent work in attempting to standardize musical work in America by conducting examinations for Certificates. In 1887 he moved to Newark, New Jersey. From 1891 to 1895 he was Professor of Music at Vassar. As the organizer of huge choral choirs at the Baptist Temple and at the Calvary Baptist Church in New York Mr. Bowman won with his choir a popular success. He was also actively interested in the important musical work done by Brooklyn's splendid popular educational movement, The Brooklyn Institute of Arts and Sciences.

Some years ago he began the compilation of a series of lessons for piano students embracing his wide experience as a teacher of piano at Steinway Hall, New York, where he was associated with the late Dr. Mason for many years. After Dr. Mason's death Mr. Bowman accepted his studio and became in a way his successor. In his *Master Lessons in Piano Playing*, Mr. Bowman felt that he had accomplished his life work. He purposely made this volume popular in character so that it would have a larger usefulness. In it he addresses an imaginary nephew and prescribes a course and the material which seem most likely to pave the way to success. Speaking to the writer, he once said, "Now I can do any work, as I know that so many of the ideas they have taken me years to work out will not be lost."

Early in the present year Mr. Bowman's residence in Brooklyn caught fire and he was seriously burned. Following this came dangerous symptoms of kidney trouble but he was hopeful throughout his entire illness. The last communication received at our office was characteristic of the fine patient spirit with which he was meeting his afflictions. THE ETUDE has lost a good and valued friend, but America has gained an other great clear record to add to the long list in its Hall of Fame.

## DO'S, DON'TS AND DIDN'TS.

BY MARIE MARTIN DILL.

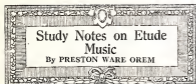
DO you know why you went to your teacher? Wasn't it because you considered her a good teacher? Then why don't you obey her, my friend? What makes you practice your way instead of hers? If you know more than she does, why not just stop? Do try her way for a month! You'll never be contented to go back to your own way, because you'll know so much more than you do now.

DIDN'T you have to learn to crawl before you could walk—walk before you ran? Then why do you persist in practicing rapidly or just moderately slowly when your teacher tells you to practice very slowly? It's very easy to go speed if you once learn to do a thing perfectly slowly, but if you never practice slowly, you can never play fast music—without making mistakes and giving people crazy.

DID your teacher ever tell you that slow practice is just a means to an end? If you could do things fast and get everything right—notes, fingering, time, touch, phrasing, accent, expression—then, of course, there would be no sense in practicing slowly. But you can't do all these things at once, rapidly, until you've first mastered them by slow practice. Remember always why you should practice slowly and don't just crawl aimlessly along.

DID you know that those legato chords would be much easier to play and sound much better, too, if you'd released your fingers after each note?

DID you never detect into that piece? Can't you hear how dull and lifeless it sounds? And that other one needs clearer phrasing. Try to say it off in little sentences.



## Study Notes on Etude Music

By PRESTON WARE OREM

### CONSOLATION, NO. 3—P. LISZT.

The six pieces in lyric style by Liszt, known as *Consolations*, are among the most popular of his pianoforte compositions. They are original in inspiration and structure and like all of Liszt's works are remarkably pianistic. *Consolation, No. 3* in D-flat, is in the Nocturne style as invented by John Field and perfected by Chopin. The extended arpeggios of the left hand form a rich harmonic background for the beautiful, expressive melody of the right hand. In pieces of this type, especially by Liszt and Chopin, the *tempo rubato* is an important factor. The melody is to be sung freely in vocal style. The ornamental passages in grace notes must be played discreetly and unobtrusively to the general scheme. Although this piece lies well under the hands, it requires a finished technique for its adequate interpretation, consequently we would place it in Grade 8.

### BOHEMIA—P. LACOME.

Paul Lacome is a noted French composer, born in 1838. Many of his shorter orchestral and piano pieces have become great favorites. Bohemia, his latest work, is a rather pretentious pianoforte solo in brilliant style, characterized by a florid *polonaise*, but it should not be taken quite so rapidly as the usual *polonaise*, and it must be played with considerable delicacy and freedom. The themes are strongly contrasted giving abundant opportunity for effects of tone and dynamics. This will make a splendid exhibition piece. It may be classed in Grade 7.

### SERENADE—VICTOR HERBERT.

The eminent composer, conductor and cellist was born in Dublin in 1859. He has long been a resident of this country. The *Serenade* is taken from one of his earlier works, a Suite, Op. 3. Although this composition reminds us both in key and content of the celebrated *Serenade* by Moszkowski, it nevertheless contains passages of genuine originality, notably the middle section in D-flat, and is written in Mr. Herbert's characteristic gentle and graceful manner. Technically this piece is not difficult to play, but it requires a very artistic interpretation. The themes must be brought out well and the passage work must be executed with accuracy and precision. This piece will prove a favorite at recitals. It lies in the 5th grade.

### IN A BLACK FOREST SPINNING ROOM—G. EGGING.

In this modern, well-known contemporary German composer, Georg Egging, has created a characteristic tone picture of much beauty and originality. It is rather different in style from the conventional spinning songs, of which there are so many. The title of the composition tells exactly what the composer is endeavoring to depict musically. Aside from its musical qualities this number has real technical value, requiring nimble fingers and good nerve control. It will make an excellent 4th grade piece, either for teaching or recital purposes.

### VALE CHARACTERISTIQUE—A. GLIS.

Ane. Glis is a contemporary Belgian composer who makes a specialty of teaching pieces in various styles and grades. In this fine he has had very successful. *Vale Characteristique* is one of his latest works. It is a waltz in the modern French style, as exemplified and popularized by Godard and others. Waltzes of this type are played more rapidly than those intended for the piano and the rhythm is sketched. This waltz lies midway between Grade 3 and 4.

### ALPINE LOVE STORY—H. W. PETRIE.

This is a clever descriptive piece which explains itself. Mr. Petrie apparently has an inexhaustible flow of melody. Although he writes vocal music chiefly, whenever he composes a piano piece he has real lyrical value. His *Alpine Love Story* is one of his at all difficult to play, but it will require taste and expression. It is an excellent 3d grade number.

### MOUNTAIN ROMANCE—H. ENGELMANN.

This is Mr. Engelmann's latest piano piece. It is an expressive exercise with a simple theme. In playing piano compositions in which the device of crossing the left hand over the right is introduced, it is well to remember that this device is not primarily for the purpose of display, but it is usually introduced in order to afford the right hand an opportunity of playing a melody in the middle register of the piano while the left hand has the accompaniment. Consequently, the chords should always be played lightly while the right hand melody stands out. This is an advanced 3d grade piece.

### LIGHT HEARTS—H. J. ANDRUS.

Helen J. Andrus is an American young composer who has written some excellent teaching pieces. *Light Hearts* is one of her recent works. It lies well under the hands and is rather easy to play but nevertheless it contains considerable variety. The themes are all melodious. It is an early 3d grade piece.

### THE CLOCK—TH. KULLAK.

This is a clever, characteristic piece which students will enjoy. From the teachers' standpoint it has some excellent features, affording an opportunity for the study of contrasting touches and practice in the independence of the hands. This number lies midway between Grades 2 and 3. It must be played with automatic precision.

### PRAIRIE FLOWER—J. W. RUSSELL.

This is a bright light teaching piece which will serve to familiarize the student with the key of A minor, and at the same time afford some excellent practice in light finger work. This number will be just right for an advanced 2d grade student.

### AMONG THE DAISIES—KIRKLAND RALPH.

This is a lively polka movement, suitable for a 2d grade student. It is tuneful and unconventional with more harmonic originality and variety than one usually finds in pieces of this grade.

### TO THE RESCUE—H. CLAUDE.

This is another teaching piece in the key of A minor, easier than the *Prairie Flower* mentioned above. The rhythm is that of a tarantella. After the pupil has mastered it thoroughly, this piece might be used as a study in velocity. It lies in the early 2d grade.

### PLAYING IN THE SUNLIGHT—G. L. SPAULDING.

This is a useful 2d grade piece by a very successful American composer. Young students always enjoy Mr. Spaulding's pieces. *Playing in the Sunlight* is good for finger drill.

### THE FOUR-HAND NUMBERS.

The *Shofun Dance* from Meyerbeer's "Dinorah" is a favorite operative study. It has survived the opera itself, which is not often produced nowadays. It should be played in a brilliant and rather capricious manner.

P. Remond's *Autumn Idyl* appeared in *The Etude*, some years ago as a piano solo. It has proven very popular. In the duet arrangement it is equally effective, with plenty to do for both players.

### ORIENTALE (Violin and Piano)—C. CUI.

César Cui is one of the most distinguished composers of the modern Russian school. In common with the other composers of this school he leans toward Oriental effects in tone color. His *Orientele* is a fine illustration. The theme, as given out on the piano, two octaves apart, accompanied by the strumming on the violin has a bizarre and striking effect. This number is a favorite in recitals.

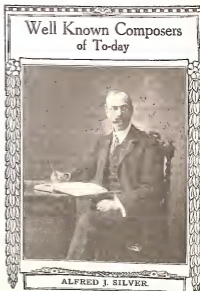
### SPRING SONG (Pipe Organ)—F. MENDELSSOHN.

This is a new transcription of one of the famous *Spring Song*. It is taken from a new set of voluntaries arranged from familiar themes by the well-known American organist and composer, Mr. Geo. E. Whiting. This is a new organ arrangement of the *Spring Song* we have ever seen.

### THE VOCAL NUMBERS.

Mr. Alfred J. Silver's song *The Ninety and Nine* was awarded the first prize in class No. 2 (Sacred Songs) in our recent vocal prize contest. This is a really notable sacred song. A portrait and sketch of Mr. Silver will be found in another column.

Mr. Alexander J. Silver is a new song in characteristic style, by Mr. Thurloe Llewellyn. It is not difficult to sing, but very brilliant. It should prove a favorite at recitals.



ALFRED J. SILVER

Dr. ALFRED J. SILVER, the winner of the first prize offered by THE ETUDE for the best sacred song, in the contest conducted some time ago, is a typical representative of the highest English musician of today. His circle of activities includes concerting, piano-forte and violinello playing, conducting, teaching, choir-training, composing, examining, church-music direction, orchestral-positioning (cello), accompanying, etc., success in all these departments being uniform. He was born at Windsor, England (Dec. 20th, 1870), and at a very early age commenced his musical career. When eight he joined the choir of Holy Trinity, Windsor, and a year or so later, the choir of St. George's Chapel Royal, Windsor Castle.

The boy's admission to the famous choir of St. George's, was due to his attracting the notice of the court organist, Sir George Elvey, who advised him to compete for the scholarship which accompanied admission to the choir. He was easily first out of twenty-two entrants. Within a month he became one of the soloists of the choir, and continued in this prominent position until well into the reign of Elvey's successor, Sir Walter Parratt, who still occupies the position of court organist and Master of the King's music.

He stepped into a larger field of music was made in 1888, when young Silver, then fourteen years of age, was appointed to Sir Walter Parratt by the Dean and Chapter. This article course of study lasted seven years. During this time the youthful student worked Clewer, and (later) of Ealing Parish Church, London, W., and also gained the coveted diploma of Associate-in-Church and Fellowship of the Royal College of Organists.

In 1891 Mr. Silver left London for Wales, where he had years been organist of St. David's Church, Philharmonic, and Ladies' Vocal Societies, and lecturer on Ecclesiastical Music at St. Michael's Theological College, Aberdare, etc. In 1898 he transferred his college work to St. Peter's, Carmarthen, and took the degree of Bachelor of Music at the University of Durham, and five years later, at the Dorset Music, all the examinations for which were passed without a failure.

Mr. Silver has published about 150 compositions including organ pieces and arrangements of instrumental, pianoforte pieces, songs, part-songs, orchestral and orchestral works.

As is the bond that unites all the world. How much closer is the bond between true artists.—Beethoven.

## MOUNTAIN ROMANCE

REVERIE

H. ENGELMANN

Moderato M. M. ♩ = 72

Andante con espressione M. M. ♩ = 69

*p*

*mf dolce*

*Con moto*

*Animato*

*f*

*poco ritardando*

*morendo*

*p*

*Coda*

*Cadenza ad libitum*

*f*

*rit.*

*D. S.*





# THE ETUDE BOHEMIA CAPRICE

P. LACOME

Alla polacca M.M. ♯ - 108

Bohe-  
mia  
*tres brillant  
busingando*

*p con grazia*

*cantando*  
*poco meno mosso*

a) b) c) d)

Tempo di Polacca

*più un poco* *p* *leggiero*

*cresc.*

*ff* *ff* *ff*

CODA *Presto* *f* *acc. simile*

*P* *f* *strepitoso*

\*: From here go to Trio, next page first time; to Coda, last time.

## TRIO

This musical score is for a piece titled "THE ETUDE" in the "TRIO" section. It is written for piano (p) and violin (v). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score consists of eight systems of music, each with a piano part on the left and a violin part on the right. The piano part is primarily composed of chords and arpeggiated figures, while the violin part features more melodic lines with various ornaments and trills. Dynamics include *f* (forte), *ff* (fortissimo), *sfz* (sforzando), and *dim* (diminuendo). There are also markings for *Ad simile* and *cresc.* (crescendo). The score includes numerous fingerings and bowings indicated by numbers and slurs. The piece concludes with a double bar line and the marking "D.S." (Da Segno).

# THE ETUDE

## LIGHT HEARTS

### ROMANCE

713

H. J. ANDRUS

Allegretto M. M.  $\text{♩} = 69$

The musical score is written for piano and consists of several systems of music. The first system begins with a treble and bass clef, a key signature of one flat, and a time signature of 8/8. The tempo is marked 'Allegretto M. M.' with a metronome marking of 69. The first system includes a piano (p) dynamic and a 'Ped. simile' instruction. The second system includes a mezzo-forte (mf) dynamic, a 'dim.' (diminuendo) instruction, and a 'Fine' marking. The third system includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The fourth system includes a mezzo-forte (mf) dynamic, a forte (f) dynamic, a 'dim' (diminuendo) instruction, a 'rit' (ritardando) instruction, and a 'D.C.' (Da Capo) marking. The fifth system is marked 'Meno mosso' and includes a piano (p) dynamic. The sixth system is marked 'TRIO' and includes a piano (p) dynamic. The seventh system includes a pianissimo (pp) dynamic and a 'rall' (rallentando) instruction. The eighth system includes a 'pa tempo' (piano ad tempo) instruction and a 'D.C.' (Da Capo) marking. The score concludes with a final chord.

\* From here go to the beginning and play to Fine, then, play Trio  
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# THE ETUDE

## SHADOW DANCE

from "DINORAH"

Secondo

G. MEYERBEER

Allegretto ben moderato M. M.  $\text{♩} = 63$ 

*last time to Coda*

Allegro con spirito M. M.  $\text{♩} = 96$ 

Coda

Allegro animato M. M.  $\text{♩} = 92$ 

*Andantino* *Tempo I*

*dolce* *rall.*

THE ETUDE  
SHADOW DANCE  
from "DINORAH"

715

Allegretto ben moderato M. M. ♩ = 63

Primo

G. MEYERBEER

First system of the musical score. It consists of two staves. The key signature has one sharp (F#) and the time signature is 3/8. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 3/8. It contains the notation for the first staff, including fingerings (e.g., 2 1 2, 3 2 1, 4 3 2, 5 4 3, 1 2 3, 4 5 6, 7 8 9, 10 11 12) and dynamics (p dolce, mp, p, cresc.). The second staff is a grand staff (treble and bass clefs) with similar notation. The system ends with a double bar line and a repeat sign.

Allegro con spirito M. M. ♩ = 96

Coda

Second system of the musical score. It consists of two staves. The key signature has one sharp (F#) and the time signature is 3/8. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 3/8. It contains the notation for the second staff, including fingerings and dynamics (f, ff, p, ff, p). The second staff is a grand staff (treble and bass clefs) with similar notation. The system ends with a double bar line and a repeat sign.

Allegro animato M. M. ♩ = 92

Third system of the musical score. It consists of two staves. The key signature has one sharp (F#) and the time signature is 3/8. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 3/8. It contains the notation for the third staff, including fingerings and dynamics (pp, f, pp). The second staff is a grand staff (treble and bass clefs) with similar notation. The system ends with a double bar line and a repeat sign.

Fourth system of the musical score. It consists of two staves. The key signature has one sharp (F#) and the time signature is 3/8. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 3/8. It contains the notation for the fourth staff, including fingerings and dynamics (pp, f, pp). The second staff is a grand staff (treble and bass clefs) with similar notation. The system ends with a double bar line and a repeat sign.

Andantino

Tempo I

Fifth system of the musical score. It consists of two staves. The key signature has one sharp (F#) and the time signature is 3/8. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 3/8. It contains the notation for the fifth staff, including fingerings and dynamics (pp, dolce, rall, p dolce). The second staff is a grand staff (treble and bass clefs) with similar notation. The system ends with a double bar line and a repeat sign.

D. S.

# THE ETUDE AUTUMN IDYL

SECONDO

PIERRE RENARD

Andante comodo con espress M.M.  $\text{♩} = 48$

*p*

*pp*

*last time to Coda*

*CODA*

*Largo*

*rit.*

*pp*

*pp*

*ppp*

*Animato*

*f*

*rit.*

*D.S.*

# THE ETUDE AUTUMN IDYL

717

Andante comodo con espress M.M.  $\text{♩} = 46$  PRIMO

PIERRE RENARD

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The tempo is 'Andante comodo con espress' with a metronome marking of  $\text{♩} = 46$ . The first measure of the upper staff is marked *p cantabile*. The second measure of the lower staff is marked *pp*. The system includes various fingerings and articulations, including a *sempre staccato* marking in the lower staff. The system concludes with the instruction 'last time to Conda'.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system begins with a *CODA* marking. The upper staff has a *poco rit. morendo* marking. The system includes various fingerings and articulations, including a *Two octaves higher. rit.* marking. The system concludes with a *Largo* marking and a *pp* dynamic.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system begins with an *Animato* marking. The upper staff has a *f* dynamic. The system includes various fingerings and articulations, including a *rit.* marking and a *D.S.* marking. The system concludes with a *rit.* marking and a *D.S.* marking.

# THE ETUDE

## ALPINE LOVE STORY

### DESCRIPTIVE

H.W. PETRIE

Moderato M.M. ♩ = 72  
Shepherd's Horn

Echo

Shepherd's singing in distance

Shepherd's Love Song  
Andante M.M. ♩ = 69

Homeward Bound  
Tempo di Mazurka M.M. ♩ = 126

Yodle

Tempo I.

Evening Hymn  
Religioso M.M. ♩ = 69

## PLAYING IN THE SUNLIGHT

Allegro M.M. ♩ = 120

GEORGE L. SPAULDING

# THE ETUDE

## VALSE CARACTERISTIQUE

ANT. GILIS, Op. 462

**Presto** M. M.  $\text{♩} = 72$

The musical score is written for piano and right hand. It begins with a tempo marking of 'Presto' and a metronome indication of 'M. M.  $\text{♩} = 72$ '. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score consists of seven systems. The first system includes a 'p' (piano) marking. The second system includes a 'cresc.' (crescendo) marking. The third system includes a 'rit.' (ritardando) marking and a 'p a tempo' marking. The fourth system includes a 'cresc.' marking. The fifth system includes a 'f' (forte) marking. The sixth system includes 'cresc.' and 'dim.' (diminuendo) markings, and ends with a 'rall.' (rallentando) marking. The seventh system includes a 'p a tempo' marking and a 'p' marking. The score is characterized by complex right-hand passages with many beamed sixteenth and thirty-second notes, and a steady bass line with chords and single notes.

*Cantare*  
*un poco ritenuto*

TRIO

*f* *p*

*f* *cresc.* *dim.*

*un poco rit.*

*a tempo* *f* *p*

*cresc.* *f* *D. S.*

*Fine*

Detailed description: This is a musical score for a piece titled 'THE ETUDE'. The score is written for a piano and a Trio. The piano part is in G major, 2/4 time, and features a series of chords and arpeggios. The Trio part is in G major, 4/4 time, and features a series of chords and arpeggios. The score is divided into several systems, each with a key signature change. The first system is marked 'Cantare un poco ritenuto' and 'Fine'. The second system is marked 'TRIO' and 'f'. The third system is marked 'f' and 'cresc.'. The fourth system is marked 'un poco rit.' and 'f'. The fifth system is marked 'a tempo' and 'f'. The sixth system is marked 'cresc.' and 'f'. The seventh system is marked 'D. S.' and 'f'. The score concludes with a 'Fine' marking.

# THE ETUDE TO THE RESCUE!

Allegro M.M. ♩ = 126

H. CLAUDE

*p cresc f Fine*

To Miss Elaine Suplex

## AMONG THE PANSIES

POLKA

Allegretto M.M. ♩ = 108

KIRKLAND RALPH

*p f mf cresc p f*



## TRIO



## CONSOLATION

No 3

Lento placido M.M. ♩ = 69

cantando

FRANZ LISZT





## PRAIRIE BLOSSOMS

I. W. RUSSELL

Allegretto M. M. ♩ = 108

*Last time to Coda*

*p*

*Coda*

*D.C.*

\* From here go to the beginning, and play to ♩; then, play Coda.  
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THE CLOCK  
DIE WANDUHR

TH. KULLAK, Op. 62, No. 2

Allegretto vivace M. M. ♩ = 120

*f*

*p*

*f*

*p*

*D.C.*

# THE ETUDE SERENADE

VICTOR HERBERT, Op. 3

Andantino grazioso M.M. ♩ = 72

Un poco più mosso M.M. ♩ = 84

Tempo I.

Dedicated to Mrs. Clarence Eddy

## THE NINETY AND NINE

SACRED SONG

Elizabeth C. Clephane

ALFRED J. SILVER

Andante Religioso

*mf sempre*

1. There were nine-ty and nine that  
 2. Lord Thou hast here Thy

*p sostenuto**p*

safe-ly lay in the shel-ter of the fold; But one was out on the hills a-way, Far  
 nine-ty and nine, Are they not e-nough for Thee? But the Shep-herd made an-swer, 'Tis one of mine Has

*espress.**ad lib.*

off from the gates of gold; A-way on the mountains wild and bare, A-way from the ten-der Shep-herd's care,  
 wan-der'd a-way from me; And, al-though the road be rough and steep, I'll go to the desert to find my sheep.

*colla voce**pp**Piu moto**p*

But none of the ran-som'd ev-er knew How

*poco largamente*

deep were the wa-ters crost, Nor how dark was the night that the Lord pass'd through Ere He found His sheep that was lost.

*colla voce**a tempo*

## THE ETUDE

*con somma espress.* *poco rall.* *p a pietoso* *affettuoso* *p ad lib*

Out in the des-ert He heard it cry, Sick and helpless and read-y to die. "Lord,

*a tempo*

whence are those blood drops all the way, That mark out the moun-tain track?" They were shed for one who had

*p sostenuto*

gone a-stray Ere the Shep-herd could bring him back, "Lord, whence are Thy hands so rent and torn?" They were

*poco agitato con pianto*

pierc'd to-night by man-y a thorn"

*cresc.* *cresc.* *p poco agitato e accel.* *cresc.*

*Grandioso e sonorissimo* *a tempo*

But all through the mountains, thun-der-ri'v'd, And

*rall* *r.h.*

up from the rock - y steep, There rose a cry to the

gates of Heav'n! "Re - joice! I have found My sheep!" And the

an - gels ech - oed a - round the throne, "Re - joice! for the Lord brings

back His own; Re - joice! for the Lord brings back His own!" And the an - gels ech - oed a - round the throne, "Re -

joice for the Lord brings back His own!"

*marcato assai*

*un poco più mosso*

*p poco a poco accel.*

*colla voce*

*f subito sostenuto cresc.*

*con Pedale*

*a cresc.*

*ten. ff molto largamento*

*poco a poco*

*ff*

*r. h.*

*a tempo marcato*

*ff*

*f*

# THE ETUDE MY SPANISH ROSA

Wm Felter

THURLOW LIEURANCE

**Allegro moderato**

Come, love, a - cross the gar - den, To where-  
 I plucked a sweet rose blos - som, And placed-  
 the ros-es grow, Come past the pop-ples blush - ing, And pluck for me a  
 it in her hair, I'll wear this one for you, dear, If that one lin-gers  
 rose. Ah Ah Ah  
 there. Ah Ah Ah  
 Just one sweet flow'r she gave me, So fra - grant with per - fume,  
 Just one sweet lit - tle rose bud, And kiss - es in the gloom, Es - sence of Span - ish  
 Here in our Southern  
 smiles, Love thoughts of her my dear, My Ro-sa dear, come dance the dan-za,  
 garden, I won my Span-ish Rose.

The flowers yearn for thy re-turn, The night is white And stars are bright, O come my

love and dance the while. My Ro-sa dear, Come dance the dan-sa, The flowers yearn for thy sweet face,

O Ro-sa dear, Come dance the dan-sa, O Ro-sa, dear-est, come dance!

Ah Ah My Spanish Rose, My dearest Rose!

*last* *Moderato*  
Rose! Come dance, O Ro-sa, come, Come, love, and dance the dan-sa, Come, Ro-sa, come!

# THE ETUDE ORIENTALE

Edited by Sol Marcrosson

Allegretto, deliberately  $M.M. \text{♩} = 132$

CÉSAR CUI, Op. 50, No. 9

**VIOLIN**

*mf* pizz. arco. *Throes* pizz. arco. pizz. arco. pizz. arco. pizz. arco. pizz. arco. pizz. arco.

**PIANO**

*p*

pizz. arco pizz. arco pizz. arco pizz. arco *sul D con morbidezza*

*sul D*

*p* *mf*

pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

*p* *p*

*sul D* *sul D*

*p* *pp* *p* *pp*

Musical score for "The Etude" in G major, 2/4 time. The score is written for a single melodic line and piano accompaniment. The piano part features a complex, rhythmic accompaniment with many triplets and sixteenth notes. The melodic line includes various dynamics such as *p*, *pp*, *riten.*, *a tempo*, and *sul A*. The score is divided into several systems, with the piano part often playing a continuous, driving rhythm.

## SPRING SONG

Organ Offertory No. II

F. MENDELSSOHN  
Arr. by Geo. E. Whiting

Musical score for "Spring Song" (Organ Offertory No. II) in G major, 2/4 time. The score is written for a single melodic line and piano accompaniment. The piano part features a complex, rhythmic accompaniment with many triplets and sixteenth notes. The melodic line includes various dynamics such as *pp*, *ten.*, *riten.*, *a tempo*, and *poco dim.*. The score is divided into several systems, with the piano part often playing a continuous, driving rhythm.

**MANUAL**  
 Ch. Dul. & Fl. 4'  
 Sw. Oboe & Fl. 4'

**PEDAL**  
 16' & 8'

This page contains six systems of musical notation for a piano piece titled "THE ETUDE". Each system consists of a grand staff with a treble and bass clef. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature.

The notation includes various musical elements:

- Fingerings:** Numbers 1-5 are placed above or below notes to indicate fingerings.
- Dynamics:**
  - cresc.* (crescendo) appears in the second, third, and fifth systems.
  - dim.* (diminuendo) appears in the second, third, and fifth systems.
  - grazioso* appears in the third system.
  - p* (piano) appears in the third system.
- Articulations:**
  - tr* (trill) appears in the first system.
  - gliss.* (glissando) appears in the fifth system.
- Other markings:**
  - Add 16'* appears in the third system.
  - Ch. add Fl. 8'* appears in the sixth system.

The piece concludes with a final cadence in the sixth system.



## Instruments of the Orchestra

By A. S. GARRETT

## No. 6—THE COMPLETE ORCHESTRA

Thus possibilities of the orchestra are so infinitely varied that endless enjoyment can be derived from studying them. We have seen that the orchestra is divided into four groups: Strings, Woodwind, Brass and Percussion. Each of these groups, as we have also seen, can be subdivided into a group within a group. Thus full harmony could be obtained by dividing the violins among themselves, or the violas, or 'cellos, or even double-basses each among themselves, or by any other combination of these divisions of the string band. Similarly the woodwind and the brass can be split up. Furthermore, any two or more groups, or any subdivisions of them can be combined. Of course the percussion instruments cannot be employed very much by themselves, but they can be combined with any or all the remaining instruments. It will be seen, then, that there are endless ways of scoring *Yankee Doodle* if you wish to do so! When in addition to all these orchestral resources we employ the equally inexhaustible resources of harmony, counterpoint, varied rhythms, etc., we understand how it became possible for Beethoven to build up a whole symphony movement from four notes, as in the immortal Fifth.

## VARIETY OF TONE COLOR.

But the very reasonableness of the orchestra is one of the stumbling blocks to those who know little of its technical peculiarities, and yet wish to listen intelligently to orchestral music. There are, however, plenty of points to consider which will enable the untutored amateur to follow what is going on. In the first place, the entire range of the whole orchestra is no greater than that of the piano; therefore anything that is played on the orchestra occurs within the range of the seven octaves of a full-sized piano keyboard. This fact is somewhat obscured by the variety of tone color offered by the orchestra, and by the fact that more tones may be sounded at once than is possible with two hands on the piano keyboard. Consequently, one gets the impression that the orchestra is something outside the range of one's experience, bewildering in its size. There is no justification for this. In the finale of the *Tosca* Overture, for instance, the three trumpets and three trombones are engaged in thundering out the *Daheim* Chorus in the tenor (about the middle of the piano keyboard), the first violins, high in the treble, are playing the *Venezianer* music, and the remainder of the orchestra is engaged in playing solid chords to hold the thing together. This is no more than playing a sustained melody with the left hand, a regular *Daheim* figure in the right, such as we encounter thousands of times in our piano music! And yet it sounds terrific in the orchestra.

Another point to consider is that the human ear cannot accept more than two, or at most three, melodies going at the same time. The chances are that it can take in only one, the rest of the total volume being more or less of a blur. This fact is well known to composers, who are to it that the parts they must want you to hear are made to stand out prominently. Occasionally, of course, as in Wagner, will produce a *Wagnerian* overture in which seven themes are to be heard at one time; but this is an act of virtuosity *disregarding* indulged in. One cannot be expected to discriminate between, more than anything, say, a quack which in his orchestral writing you hear just what to it in his wanted you to hear, even though it is accompanied by an undercurrent of sound that seems to fill the auditorium.

Listen carefully to the beginning of a piece. The most important thing will always be heard at the start of your after it—if there is any introduction to prepare the way for it. In any case, there will be no mistake made it when it comes listen to it carefully, because you are going to listen to it carefully. In fact, you may be sure that any the piece is ended. In fact you may be sure that any striking passage heard at the beginning will be referred

to again before the end. This rule is not invariable, but it applies nine times out of ten. A well known composer has related an incident that emphasizes this point. He once took an opera he had composed to become very enthusiastic about it. He pointed out a fine *recitativo* passage which marked the entrance of one of the principal characters as being particularly good. "This is excellent," he said, "it ought to be repeated." The composer smiled. "It is the entrance of the King," he answered; "the King cannot come on time." "That doesn't matter," replied Liszt, "a beautiful passage should always be repeated." And any student of Liszt will admit that he usually carried out the principle thus laid down.

## THE BASIS OF MUSICAL DEVELOPMENT.

This principle of repetition is, of course, at the root of all music as of all architecture. The old sonata form formula, A-B-A, in which A represents the announcement of the themes, B their development, and the final A their recapitulation, holds good today even though we are supposed to have outgrown the sonata form and to have adopted the overture. It will be found on examination that all the tone poems that have laid permanent hold on the musical public have been of the principle of repetition in some form or another. The resources of the modern orchestra have made it possible to do this without fear of monotony. Indeed, some modern composers have gone a step farther, and have relied on the orchestra almost entirely, merely repeating the same thing over and over in a different form. An extreme case of this is to be found in the *Act's Tod*, of the *Peer Gynt Suite* of Grieg. In this short work are only two musical ideas. The first, a phrase beginning:

## No. 1.



is repeated six times, twice in B minor, twice in F sharp minor, and twice more in B minor. It is followed by the second idea:

## No. 2.



which enters *piano*, high in the treble, and continues in a downward sequence until it dies away in a murmur in the bass. This brief work makes a powerful appeal to the emotions because the first theme grows to a climax of such strength as the orchestra alone can give, and is followed by a wall from muted strings which tears the heart. The composer therefore relies mainly on the orchestra—and only the string section if at all—to produce his effect. A somewhat similar instance of orchestral virtuosity is found in the last half of Strauss's *Death and Transfiguration*, in which the *Transfiguration* motive is repeated so often that it would be monotonously wearisome if it were not for the variety of the orchestration. In fact the whole feature of a musical work, and its effectiveness will depend on the gorgeous tone coloring of the orchestra to cover up a deficiency of melodic ideas!

Enough has been said, however, to show that a listener may count on repetition of the most interesting feature of a musical work, and therefore will not need time to look for more subtle effects. These "rule of thumb" methods of listening to the orchestra may seem somewhat obnoxious to those who feel that they are content to be swept off their feet by a bewilderment of modern orchestration. In fact the whole of the orchestra's virtuosity is to be found in the last half of Strauss's *Death and Transfiguration*, in which the *Transfiguration* motive is repeated so often that it would be monotonously wearisome if it were not for the variety of the orchestration. In fact the whole feature of a musical work, and its effectiveness will depend on the gorgeous tone coloring of the orchestra to cover up a deficiency of melodic ideas!

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## WHEREIN DO I FAIL?

A Home Examination.

BY CAROL SHERMAN.

Only old Socrates had only one main line of thought in all his philosophical doctrines, and that was, "Know Thyself." Socrates, according to the fragments of his conversations preserved by Plato, felt that the first thing of all that a man should know should be how to come to his own affairs by knowing his strong points and his weak points equally well.

The piano student may gain a great deal by making an examination of himself. He does not require a solemn robed examining body. Let him think sharply and squarely about his work and make his before some examining body, he were actually going through some kind of a diploma. After all, the diploma of real success is never printed upon paper or engraved upon parchment.

Play over a favorite piece and put the following questions to yourself:

1. Is my playing absolutely true? Do I miss notes here and there and then "forgive" myself all too necessary? Can my playing be criticized for want of accuracy?

2. Am I giving the proper attention to touch, or am I just playing the notes irrespective of the kind of touch the composer would desire?

3. Am I careless about the time value of the notes? Have I tested my work occasionally with the metronome to get the unrelenting verdict of a scientific instrument?

4. Is my sight-playing up to the mark? Can I read a piece of music quite as readily as I read a book?

5. Is my playing indefinite? That is, do I slither certain passages in such a way that there is a blur about it? Do I bring out all the parts clearly? Are my shreds or scraps absent in my playing?

7. Is my fingering reliable? Can I depend upon my fingers to play truly and definitely in the manner artistic results? 8. Is my octave playing sure, strong, resilient and free from unnecessary effort?

9. Do I catch the rhythms with characteristic distinctness and accuracy? Do I give the right swing to the composition as a whole?

10. Is my pedaling a matter of "inspiration," or plan that will lead to making everything I play more beautiful?

11. Is my phrasing a matter of theory or keyboard exhibition, or is it something so linked up with the with the nuances and accents in the manner designed interpretative in the real sense?

## HANDEL'S QUIANT HUMOR

At a rehearsal with his orchestra, Handel had occasion to emphasize the organization of a scene of comedy had taken the large assembly room at the Devil Tavern near Temple Bar. Though the greater part of his life Englishman in 1726, Handel never learned to speak the German accent. This, with the habit he had of plying the men into convulsions of laughter while speaking, threw and gave rise to the saying, "Gentlemen, Torkler Greve has gone to the Devil!"

Handel accompanied the singers on the harpsichord. He was often diverted from the attention of his own music by the antics of the singers in the singing to the amusement. This charmed a certain Italian singer to come to him and declare that Handel played such a trick on him he would jump down on the instrument and put a stop to the interruption. Handel replied: "Oh! Oh!—You will jump on me? Very well, very well, as he so kind as to tell me he will jump on the instrument and I will advertise it on the bill and you will jump a great deal of money by your jump and I shall get by your jumping!"



## Department for Singers

Conducted by Eminent Vocal Teachers

Editor for October

MR. GEORGE B. SHEA

(George B. Shea, member of a well known Pittsburgh family, studied singing in Paris and was the first American man to enter the French Conservatoire in Paris. He followed his stage career for many years and then became a voice teacher in Paris. In recognition of his services to French singing he was named Artiste Français and received the decoration of the "Légion d'Honneur".)

### TRAINING THE SINGER'S TONGUE.

BY GEO. B. SHEA.

To a "specialist in listening," that is, to a teacher of singing, the sonorities of our American speech betrays a faulty position of the tongue and its faulty action. That unruly member affects dreadfully the words as spoken and as sung by many—too many—Americans and even adds to the nasal quality of what a writer in these very columns has called "The American voice."

What is this faulty position? A high one, in all the length of the tongue, except at its extreme point, and particularly in the rear third of its length. The tongue is also too high, bulging at its sides between the rear teeth. An example:—speak the words "are all" and dwell upon the "r" long enough to find out what is happening in your mouth. While sounding this "r," slip the little finger in at the corner of the mouth and examine at the tongue's position. You will find it up at its middle and rear to near the mouth's roof and bulging at its sides. Now the tongue must be high during "r," but neither flabby nor bulging, and the rolling of the "r" should be done with the tongue's tip, whereas most Americans articulate this letter with the tongue's rear third or half, its tip remaining inactive at the lower teeth. Moreover, it is not only during the utterance of the r that the tongue's action is vicious. Then rear the damage much less, but, alas, the thought of this coming "a" (in the words "are all") has caused the tongue to rise during the preceding "a" of "are" and this high position is also continued during the following "a" in "all," at which stages of the proceedings the tongue has no business to be anywhere save out of the way, creeping down near the floor of the mouth like a well-trained hunting dog awaiting the order to retrieve. Besides, when the tongue is high the soft palate is apt to be lowered and between the two there remains only a mere slot of space through which the tone must pass. So how can the voice expand freely and add to itself those overtones which enhance its beauty, for whose creation (in the open vowels) a spacious mouth-chamber is necessary and whose absence frequently leaves the tone below pitch as well as ugly in quality. Don't let us forget: we slip upon vowels, we interrupt vowels with consonants. The vowels must be prolonged as much as possible, the consonants be as brief as it is possible to articulate them. (The relative importance and duration of the vowels and consonants may be figured out by a string of sausages; the sausages are the vowels, the short lengths of pinched skin between them are the consonants,—a string of pearls of course furnishes a more ele-

gant simile.) And the preparation of a consonant which is to follow a vowel must not affect the mouth-form at the vowel, nor must the consonant preceding a vowel modify the tongue's subsequent correct position for that succeeding vowel. This means that articulation of consonants must be of lightning rapidity and completeness:—"all at once and nothing first" (nor anything afterwards), like the Wonderful One-Hoss Shay.

The aforeaid high tongue position is a terrible enemy of beautiful, large, sonorous voice quality and it must be fought and conquered by daily careful practice. The consonants: n, t, d, k, are prone to guilt in this bad action and position, but r is the arch offender.

### MAKING STRAIGHT THE CROOKED PATH.

By what means shall we train the tongue to correct position in vowels and to correct action in consonants? First, with what vowel shall we begin our training? Not upon "ee" nor upon "a" as in "Mama" because in these vowels the tongue's position must be high. Nor must we employ those vowel sounds which in a great many syllables finish with an "ee" sound, such as "i" (alice) as in "night," or "a" (i-ee) as in "gay." But in certain vowels the tongue is capable of sinking itself—mark these words—into a relatively small volume and yet this diminution of its mass can occur without rigid contraction, for such contraction would of course mar the tone and hinder free articulation.

The letter f is pronounced "eff." This shall be our first vowel-type. Sing on this word "eff," dwelling on its vowel sound, "e." Again slip the little finger into the mouth to investigate. The tongue's tip, well blunted, rests exactly at the right angle formed between the mouth's floor and the jaw where it commences to rise to the front teeth. There is a little, cup-like hollow at the tongue's tip, and the tongue's mass lies well forward part just inside of the front teeth, while the tongue's mass lies well within the half-oval of the lower teeth though rising slightly above them. When one accomplishes this sunken position of the tongue while sustaining a tone, one experiences the sensation of a faint compression in the tongue, as though it were gently poked away in its proper place, and the free, grateful, "light and airy" tone you obtain is a revelation, the voice coming free from its birth at the vocal bands (cords) and finding its place (its reinforced sonority) in the mouth's correct cavity-form for the vowel "e." When you get this secret, verify it visually in a mirror held before the moderately open, very faintly-smiling mouth while you sing on this vowel "e." This is the correct tongue position for e as in eff, emm, enn, etc., which vowel sound corresponds appreciably to the loag e in French, Italian and German (examples: *meé*, in French;

*per*, in Italian; *seer*, in German). This same low position, slightly modified, is correct for "ah," "aw," and even for "a" as in "fat." The "pucked tongue" sensation should be present in correct production of all these vowels. (You may find that your "gently pucked" tongue is not merely flat, but that throughout its length, except at tip it forms in its middle into a furrow deepening toward the rear. This is very favorable for a free tone, but where the furrow does not form itself spontaneously, the flat tongue gives quite as good results.)

Therefore, with the tongue thus placed, sing on the vowel in the syllables eff, emm, enn, articulating lightly but firmly the final consonants at the conclusion of each exercise. Begin this practice on those tones of your voice that produce with the least difficulty. As you master the correct tongue position, you will extend these exercises throughout the voice's range. Begin on simple, slow exercises of one tone and of two or three neighboring tones, such as these:—



When you are thoroughly familiar with this vowel and with its accompanying "pucked tongue" sensation, go on to ah, aw and to a as in "fat," employing the syllables ahf, ahn, ah; awf, awm, awp; and ff (as in "afff"), am, ap. When in these syllables the tongue has become your obedient servant, pass on to the same syllables, begun and ended with the same consonant: fef, fahf, fawf, faf; mem, mahm, mawm, mmm; pef, pahf, pawf, pap.

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### HOW TO TAME THE CONSONANTS.

We are now ready to attack the criminal consonants: *b, l, t, d, n*—those accessories before and after the fact in the high tongue's assassination of vowel (voice) quality.

In singing and in correct diction, the Italians and French speak with a much lighter, freer and nimbler tongue than we Americans do. They form the above consonants either with the extreme tip of the tongue or with a more forward part of it than do we. To roll an *r* the tongue's tip only is required, as is likewise the case with *l, n, t, d* requires only the tip though a bit more blunt; *k* should be formed by the tongue at the middle of its length and not by its rear third. If, in producing these consonants, a great part lengthwise of your tongue touches the roof of your mouth, you are in the wrong.

Snip the teeth together, hold them so and practice the articulation of the "criminal" consonants in spoken words such as: "do not tell me tickle," "lonely lily," "correct it at once." Force the tongue to articulate muscularly against the teeth and the forward upper hard gums, forcing also the lips and cheeks to participate vigorously in this articulation. Seek to articulate always with a muscular, firm, supple and dexterous tongue and never with a flabby, lunched and thickened one. Fifteen minutes of this every day will give you a power and facility of the tongue that will enable it to dart to its formation of consonants with the rapidity of a rapier thrust and will allow you to sing in French and Italian without accent, as for as your foreign accent would depend upon the consonants (and that's a great deal). This practice will not fatigue the voice, because you can do it on a whisper or entirely without voice, simply going silently through the muscular motions of articulation in the above phrases or in the words of your songs. But it must be vigorous articulation and the teeth must be kept gently clenched.

And now, with great watchfulness, begin to combine the vowels *e, ah, aw, i, u* with these difficult consonants in and out on a whisper or entirely without voice, (tawt; at, tat; etc., etc. When you sing



form your *n* or your *r* with the tongue's tip and, for the vowel that follows, let the tongue drop instantly into the "gentle packed" position where it remains quiet.

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cent until its tip is needed to form, in a flash, the final *n* or *r*.

Lastly, when the flat tongue has become second nature in the above mentioned vowels, its use in the vowel "eh" will offer no new difficulty. In "ao," the tongue must rise slightly at the rear.

### REASSURANCE

There is small reason to fear that, in exaggerating this forward formation of the consonants, the American singer may pervert English "as she spoke" and render it difficult of comprehension. The requirement of the proper low-tongue position in the vowels offers absolutely no risk whatever and can but result in enlarging, strengthening and beautifying the voice. Once the consonant has been articulated and is out of the way, the succeeding vowel must be formed with the low tongue if the voice tone is to attain its greatest loveliness. (Of course this does not apply to the vowels for which a high position of the tongue is necessary.)

The exaggeration of the forward tripping and roll of the "r" is the only one that might expose you to the reproach of singing English like a foreigner. Good judgment on one's own part and good counsel from one's teacher or kindly critic will save you from this pitfall. However, the chances are of erring on the side of insufficient articulation, and the consonants' proper formation by a virile, skillful tongue can only make one's words clear-cut and comprehensible to the veriest backwoodsman.

We must face the fact that the English language, with a high proportion of consonants to vowels, is not as facile as a vehicle of voice sonority as either Italian or French. Nevertheless, its rich variety of vowel sounds, its rugged vigor and, yes, its adaptability to the expression of the greater emotions, more than counterbalance this one great drawback and offer magnificent means of expression to him who has conquered its difficulties. So that, we have to voice with enthusiasm, unceasingly and intelligently, until its consonants are mastered by our trained and agile tongue. It is best a serious, though a fast learner, however, should be to be overcome, and whenever difficult diction a true devotee of art? Goals hard to reach are the only ones really worth while.

### THE PHYSIOLOGY OF THE VOWEL.

BY GEO. R. SHEA.

When you exclaim, or sing: "Ah," where is this vowel produced? In the mouth or the throat or the larynx? Until recently acutely, the answer has been in the mouth. They claimed that the sound originating in the larynx is always the same; just sound of a certain pitch, like the tone of a violin or of a flute, and that this tone becomes any one of the vowel sounds only when it reaches the mouth, through its modification by the position of the tongue and the shape of the mouth-cavity. It is now known that this is not the case. The vowel tone originates in the larynx, and in the mouth it is reinforced, strengthened, made more precise, obvious and sonorous. The eminent French scientist, Doctor Marquet, has proved this in two ways (as he told the past winter in his course of lectures at the Sorbonne, on the "Physiology of Speech and Song"). He imitates in plaster a human head with its mouth-cavity (tongue, throat, palate, lips, mouth opening) as when one says: "Ah." From a hole at the throat he sends through that mouth-cavity into the ear (produced in a machine invented by himself) a sound which he holds the vowel sound "ee" as heard coming from the "Ah"-shaped mouth.



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## AMERICAN VERSUS FRENCH ORGANISTS.

HARVEY B. GAUL.

SOME years ago on one of Guilman's visits to these shores, inquiring organists were to quit him. They wanted to know what he thought of our organs. It is like the stranger who comes to your town and after he has been there for five minutes the oldest citizen comes along and says, "Well, what do you think of our town, have you seen the depot and our new Carnegie Library?" The out-of-towner is usually to full enough not to tell how dirty the streets are, how hideous appear the buildings, nor how your Parish Avenue doesn't compare with Woodward Avenue, Detroit. No, sire, Guilman was quite like the stranger, said little, played a heavy thinking part and avoided interrogations. The last time he was here he did answer some of the many questions hurled at him.

A few of Guilman's replies got into print. One of his remarks I remember, and that was his answer to some body's question as to what he thought of the quality of tone of American organs. Guilman's answer was that the quality was too stringy, that there was not enough diapason tone and that the reeds were either under-balanced or bad. That phrase about the reeds interested me tremendously, so while I was in Paris a few years ago I decided to examine some of the French organs. The result is I am firmly convinced that our American organs are superior in almost every detail to the much advocated and flouted French instruments. There may be better instruments in the world than ours, but they certainly are not in the City of Light or the land where the tricolor waves.

Of course I am merely an organ player, not a builder, and possibly my word is not final. And of course I know that Guilman is an authority and that the "carde in France" carried more weight in New York than it does in New Orleans, and so forth and so on, but what I have to tell is my impression, and also the impression of compatriots now studying in France. So you may take it or discount it for what it is worth.

### TOO MUCH REED TONE.

In one of the American churches in Paris there is an organ for which I am told Guilman helped prepare the specifications. It was my pleasure to play the instrument twice. The organ did have a splendid diapason tone, but there was a preponderance of reed quality. It was a three manual organ, but it had more reeds than an English Cathedral instrument. As the organist said, "Why, we've got all the automobile horns in Paris inside that case." That organ was outrageously over-balanced with reeds. It sounded like a large carrousel.

I did find another Cantor there that has three manual instrument that fairly howls under its burden of reeds and mixtures. It is in many respects the worst school organ you can imagine. When it is played full it has the old Shakespearean "trumpets sounding like a small reed tuning fork."

"At St. Stulpice Widor plays a kind of 'exhibition' organ. It has five manuals, a perfect forest of stops, and requires a small army of *souffleurs* to blow it (it takes a Widor to get the effects out of it). Every Sunday morning you will find Mr. Nefin the Caville-Coll successor, who hears his Ellish-like mumble well, and is ever willing to expound on the beautiful tone of the St. Stulpice instrument. It is true the St. Stulpice organ has splendid diapasons and that also has delightful string tone, but it also has a blare of reed tone that is very grating and oftentimes distressing.

No one can belittle the Caville-Coll diapasons. Their quality is excellent, but there has something to atone for in foisting their disproportionate reeds over the diapasons.

Now mind you I haven't said a word about 'action' and 'blowing.' In France organs are to-day practically the same as in England where Father Schum was constructing *ye* organs both great and small." They have advanced in the same ratio as rapid transit in Italy—a *e*, stand still.

### GUILMAN'S OPINION.

One day after a lesson that was full of rapid passages I asked Guilman why the French organ builders never used the tubular-pneumatic or electric action. His reply was because they had not "found them reliable, and the old tracker action could absolutely be depended upon; besides, and this was in his naive manner, 'they are not good to play back.' As French organists, mainly to Guilman and Widor, have been inoculated with the Bach germ till they dream Bach and figuratively 'eat' him, there will probably be few changes in the action of French organs for years to come. It is true that one can play Bach better on a French organ than on an American. But then, like the story of the camel who can go weeks without drinking, who wants etc. The amount of pressure required to play a French organ can not help but produce a legato touch. And it does give a technique that is organic. From a performer's viewpoint they are virtues to be commended.

A compromise should be effected. Our American organs have actions that are far too light. There are many electric and tubular-pneumatic actions that are lighter than a piano. Such a light action is not only wrong but silly. It defeats the organ technique required, namely smoothness and evenness. On the other hand, the French action is so heavy and sluggish that rapid and brilliant execution is difficult to attain. Of course, if you're a Couperin or Vieuxtemps, you should hear Widor play his *Toccata in F* from the Fifth Symphony if you want to get an idea of how the French action interferes with rapidity. The average American organist plays it much faster.

### A COMPROMISE NEEDED.

A compromise would be a good thing for the organists of both Republics. American organs could stand a heavier action and as for the French, well, their organ actions are the only slow and heavy things in Paris. Most French organists are either lukewarm or "pompous" our instruments, which are com-

pared with their attitude toward our other arts. Did ever any good come out of America, in their pose.

The modern American organ with its well balanced tone. Its round diapason quality, its beautiful string effects, together with an easy action, is inferior to some on the continent and France particularly. And I might add our organs are well blown instead of the jerky one to ten "man power" which France is content with. To be sure the French organ that has been labor is cheap in France, and when you see women plowing fields and men harnessed in place of dry horses you agree, but with this reservation. When modern methods have improved organ blowing, my male mind would a treadmill. Maybe it is tradition or that lovely continental idea of contentment that "what was good enough for our fathers is good enough for us."

## PRACTICAL IDEAS ON HOW TO IMPROVE.

BY GEO. H. HOWARD.

The art of improvisation may be as successfully cultivated as any other form of art, and does not depend on inspiration, for people so called do not really imagine. It is exceedingly difficult to some, and those who are the most scholarly have the most respect for it. Once I requested my teacher, the great German theorist, August Haupt, to improve for me, as he was famed for his gifts in this connection. He refused to make an attempt, saying, "I would rather not, because I am so rarely successful." The student who is ambitious to become an adept in improvisation must of necessity regard it as an art, and not primarily a matter of moods and fancies. Schumann's injunction, "Write more for you improvise" ought to be regarded religiously by every would-be improviser.

It sometimes seems at the present day, as if the art of oratory was one of the lost arts. It is a time that there are fewer orators than there were fifty years ago, may it not be because the spirit of scholarship is decadent? The hurry and rush of present conditions and necessities affects all forms of scholarship, and musical scholarship no less than others.

I have recently said to an earnest, serious-minded student, "Save one hour a week to play for musical enjoyment, and not for hard study." But to the average music student this suggestion would be given at such a time. Save one hour a week at least for thoughtful self-questioning in regard to your scholarship, your knowledge, your understanding of music, and your power of music-thinking. On reflections and tests of this nature, and the high scholarship which they tend to produce, the art of improvisation depends.

I recently listened to an organist of very fine ability. His reputation was very high and his capability has for years insured him a good position with a fine organ and a fine choir, chorus and quartet which he has trained admirably. Everything seemed thoroughly artistic until, at the offertory, he began an improvisation. Three things were lacking in the improvisation:

1. Purpose, intention or design.
  2. Adequate familiarity with laws of harmony and form.
  3. An inspiring mood or condition of mind and spirit.
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### REQUISITES IN IMPROVING.

It may be asked by some reader of this article "Can any one who desires learn to improvise?" and my answer is—no need fail with earnest purpose and steadfast effort—provided one has a moderate natural endowment of musical ability should not be lacking.

What are some of the requisites in the needful plans of training for this work?

1. Learning to think melody in small clearly defined fragments.
2. Learning to think harmony in simple progressions (two chords) and in compound progressions (three or more chords, sequences, etc.).
3. Learning to think: these, unerringly, in a given metronomic tempo, very slowly, for weeks and months—perhaps.
4. Learning to think in musical phrases of two or four measures.
5. Learning to contrast periods in well chosen keys and modulations.
6. Learning to contrast rhythmic features in passing from period to period.
7. Learning to think clearly and discriminatively and to plan definitely while playing.
8. Learning to choose themes of good character and reject those of indifferent quality.
9. Learning to employ faithfully the most principles of composition.

On the above-mentioned outline of work, with other plans, which cannot be here enumerated, the writer has been able to lead many students to accept successfully in harmony with the important exhibitions, and to improvise most acceptably in church services. In his own improvisations in public the principles of thought-expressions regarded by the best literary workers together with a careful regard for moods, conditions and atmospheres have so guided him as to enable him to attain considerable success—able him to feel that he has reached a finity or the highest pinnacle.

Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul, on which they mightily fasten, inspiring them and making the soul graceful of him who is rightly educated—Plato.

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## THE IDEAL CHOIR AS SEEN FROM THE PULPIT.

BY THE REV. DAVID M. STEELE.

(Rector of the St. E. Church of St. Luke and the Epiphany, Philadelphia, Pa.)

### THE IDEAL CHURCH CHOIR.

Just what constitutes the ideal church choir? To begin with, that ideal is yet far to seek. It would have three features. It would be made up of that number of prime requisites. One of these is almost always lacking, and sometimes two or all of them are in almost all churches. They are: (1) their selection, it would be comprised of singers, every one of whom was a communicant in that particular denomination and in that especial congregation. It would be composed of singers, all of whom would be professional musicians. And this group of experts in this corporate communion body, all would give their service gladly, gratis. But when that time comes, there will no longer be need for them. We will have reached the millennium. These three marks are those alone, I suspect, of the Heavenly choir.

In the meantime, the best that every one can do is to do the best that is possible. Sometimes that best is very good, even within the limits of poor human frailty. Sometimes it is as bad as worst could be conceived. There are choirs and choirs just as there are preachers and preachers; no more and no less than there are books and books, doctors and doctors, actors and actors, teachers and teachers. Every one who has gone much to church on the electric plan, who has attended on occasion many kinds of services, has had experience of both extremes and still more often has found mediums—although not happy ones. I have known a choir which has rendered strains celestial; I have also had to listen to those where my wonder has been, not alone that they were paid for singing, but that any one, even if paid, could so willingly be subjected to such; at least, having listened, could be hired to go to that church a second time.

### SHOULD CHOIR BE PAID?

Of course this would seem to suggest a contrast between choirs paid and those whose services are voluntary. But this would be as unjust to either as unfair to both. It is not so much in their ability to perform as in their wisdom of choice in the matter of selections, and the tasks required of them, that success inheres or failure. It is entirely possible for a volunteer choir, of largely unskilled and entirely unpaid performers, by being content with singing the things that they can do well, to sing acceptably a pleasing service. It is just as probable that those most finely trained and highly paid may err as badly and fail as grotesquely by the making of selections which no one but servants understand, and none, save even they, esteem appropriate in church.

It goes without saying that church singers should be trained if they are employed upon salaries, should know their trade if they are to be paid for working at it; but, even then, the rector has the chief responsibility. It is for this cause that advice and counsel and suggestion and some criticism are asked for. So, now, to that advice and in detail.

### THE IDEAL CHOIR.

In the first place, I have always advocated an adult choir in preference to a boy choir. I would have them selected instead of untrained. I would have them in a channel upon exhibition, and in consequence upon their good behavior, not in a gallery, which lends itself too readily to their withdrawal from the service, from participation in the other acts

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# HINTS TO AMATEUR VIOLINISTS ON FORMING A STRING QUARTET.

BY HOBART R. HEWITT.

There is no form of instrumental music more fascinating or offering finer intellectual rewards for students than that written for the 'cello, viola and two violins—the string quartet. Not only are these instruments capable of blending with each other to perfection, but they also represent three tone qualities of the most subtly varied kind. The deep tones of the 'cello, the melancholy tones of the viola, the purity and the feminine elasticity of the violins, all offer possibilities for solo work or for work in combination which have invited the attention of the greatest composers from the earliest times.

The pleasure and profit to be gained out of quartet playing are more than worth the effort involved. Quartet playing not only offers an opportunity for ensemble work in the ordinary sense, but it offers an opportunity to gain that sense of subordination and responsiveness which marks the true musician. Each part in a string quartet is like a line in an intricate pattern. One break in the line and the whole is spoiled, therefore each player is subordinate to the other three, and at the same time each player is responsible to the other three for the perfection of the whole. This peculiarity brings about a delightful spirit of sympathy, of mutual interest and forbearance, which is offered by no other form of musical endeavor.

The greatest difficulty in forming a quartet, is to procure a 'cello, however poor, and a viola, which is assured. The viola is soon mastered by any violin player with a fair amount of technique. The alto 'cello, in which the viola is written, is the only difficulty to be overcome.

The most important fact to be borne in mind, is the necessity of asking the solo instrument a modified liberty respecting the tempo and tone modulation. It is also essential that each player shall understand thoroughly the interpretation given to every phrase of the thematic material at its initial appearance and imitate the same, at every subsequent repetition.

## THE RIGHT MUSIC TO START WITH.

The selection of music is an important feature. Many players have been discouraged by attempting that which is too difficult. This one fact should be emphasized: *Keep within the limit of the phrasing.* Make haste slowly. Do not play arrangements, play legitimate quartets written for the four instruments. Some of the best to begin with are the following:

JOHANNES BRAHMS, Op. 67, *Drei leichte quartet.*

RICHARD HORNUNG, Op. 97, *Six Easy Pieces for String Quartet.*

L. JANACEK, Op. 57, *Three Easy Quartets.*

No. 1 in G is the best, but they are all good and playable.

FRANZ BUCHNER, Op. 12, *Lichte Serenade for String Quartet.*

To these may be added some of the early quartets by Haydn, No. 17, Op. No. 5 which contains the celebrated *Emperor*.

The Mozart *Three Easy Quartets* (Latter Edition) will be found a very interesting quartet with a lively fugue at the end, and it will amply repay for all the work put on it. The field of advancement is opens at this stage. Schubert's beautiful quartet in E♭ No. 2 may well be added to the list.

After the first stages have been safely passed, the possibilities for further study and development are endless. Although in the main, the art of quartet writing is the same today as it was in Mozart's time—that is to say, is founded on the art of counterpoint, and the combination of four parts of equal musical importance and not on the contrasts of tone color offered by striking harmonies and the varied tonal pigments of the orchestra—its development has been along most fascinating lines.

## DEVELOPMENTS IN QUARTET WRITING.

One of the most marked developments has been in the way the viola and 'cello are employed. As a rule the warm tones of the 'cello sustain the bass of the quartet; the viola, with its peculiar, indescribable quality of tone, differing from either the 'cello or the violin, usually takes the tenor part, but in some of the quartets by Mozart, Beethoven and the more modern composers, the viola frequently takes the lowest part, allowing the 'cello to play the leading melody, as for example the three quartets by Mozart dedicated to the King of Prussia, and the Adagio in quartet Op. 18, No. 1, by Beethoven. The viola may be said to correspond to Soprano and Alto voices. However, there is no fixed rule for the different instruments. There must always be an equal distribution of the parts. In the early quartets by Haydn and his contemporaries, the first viola was given great prominence, the remaining three instruments merely playing an accompaniment.

In Mozart we begin to notice a departure from this method of writing, and the instruments are treated as four independent voices, each with its individual part. The Six quartets by Mozart dedicated to Haydn, and the later quartets by Haydn and Beethoven are fine examples of this style of development. Comparing Haydn's first quartet in B♭, composed 1755, with that of Beethoven Op. 59 No. 1, written in 1808, shows the advance made in quartet writing in half a century.

The string quartet is by no means as much in evidence in the United States as it deserves to be, much thanks to the Knicker Quartet, and to other excellent institutions of a similar nature there has been marked advance of late years. It will be a long time, however, before we reach the conditions found in Austria, where at any time in every village and hamlet in the country. This is no exaggeration. There are numberless families which contain among their own members a complete string quartet. This condition is not unknown in this country. Indeed the present writer numbers among his friends a fine violinist who is able to play the best chamber music with the members of his own family, and whose home is a center for the most delightful home in a warm corner in his heart for all fiddlers, and there is, to his own expression, "a fiddle and a coal pot" waiting for all those who visit him. Such cases as this, however, are few and far between, and the pity for of such is the Kingdom of Music.

Music is a moral law. It gives a soul to the universe, wings to the mind, light to the imagination, a charm to sadness, and grace to life to everything. It is the essence of order and leads to all that is good, just, and noble. It is the music of the universe, and it is neverless, dawning, passionate, and eternal form.—PLATO.

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### A PRETTY HALLOWEEN PARTY.

**JACK O' LANTERNS** must figure in the decorations. Let them laugh and scowl from every corner. Two corn shocks, like sign, shake the stage and a few large pumpkins at their base, sprinkled with diamond dust recall James Whitcomb Riley's lines:

"When the frost is on the pumpkin  
And the corn is in the shock."

There should be festoons of red berries and autumn leaves everywhere.

As the guests assemble give to each a paper key with these words upon it, "This is the key to your fortune." This will "start things" on the reverse side of the key the guests will find instructions like this: "Fold card one on parlor table." When card one is found, it may say, "Look for card two under sideboard" and so on until the tenth card which directs the guest to a picture, a favor symbolizing his fate, a violin, a heart, a bag of money, or a loaf of bread, etc.

The ushers are like girls dressed as garden fairies. The Butterflies, The Morning Glory, The Daisy, The Blue Bird. With golden wands they direct the guests to their cards and fortunes and finally to their seats.

In connection with the following musical program, taken from *The Etude* of 1913, a scarf drill may be given. A scarf is a child's toy, is remarkably effective and as all children love to dance there will be little work connected with this part of the program. The children, eight in number, should be dressed in white, the scarfs should be about ten inches wide and one and a half yards long. The material must be light enough to float easily. The colors for the opening drill might be red, white and blue; afterward use orange, blue, pink, violet, etc.

The curtain rises to a scottish, *Courty-Dance*, Martin, *Etude*, Jan. 1913. The children come forward and give a dance in unison. It is necessary to keep things moving or the effect will be spoiled. After the ensemble, the girls retire to the back of the stage forming a semi-circle about the solo dancer, who now comes forward. First, a waltz, then a two-step, a minuet, a caprice and so on, each one short and simple.

There are many simple ways of using the scarf without dances. The scarf should be kept in motion as much as possible, figures too numerous to mention may be worked out. The following are a few simple ones. Hold the scarf about the neck with the right hand and pivot the body easily, allowing it to wind around the body; then reverse and unwind. Change to the left hand and repeat.

One end may be held and the scarf allowed to flow loosely as it is twisted and untwisted about.

While beating time to the music allow the scarf to make one turn around the arm at each beat until it is all wound up, then unwind and repeat with the other hand.

If there is a stereopticon to be had in

the neighborhood, the slides of different colors will produce a most effective picture.

The drills may be interspersed with the musical program or given as a second part.

**DUEL—Military March,**  
Flager (*Etude*, April, 1913).  
**Solo—Pass in Boots,**

Renard (*Etude*, March, 1913).  
**Vocal—Sing and Move Thrush,**

Worthington (*Etude*, April, 1913).  
**VIOLIN—Dance of the Infant,**

Steanne (*Etude*, Feb., 1913).  
**Solo—Jack O' Lantern,**

Morrison (*Etude*, May, 1913).  
**Vocal—A Little Young Maid,**

Powell (*Etude*, June, 1913).  
**Solo—The Garden of Gethse,**

Bischoff (*Etude*, July, 1913).  
**Vocal—In-Ju-by-land,**

Haunder (*Etude*, May, 1913).  
**Solo—Silvery Moon,**

de Janon (*Etude*, Aug. 1913).  
**Vocal—The Blossom and the Bee,**

Liss (*Etude*, Aug. 1913).

Halloween parties need not be grotesque and boisterous affairs, with a little thought they may be made beautiful and memorable occasions.

### AN OCTOBER JOURNEY.

Come with me and let's look over the calendar, it's the month of golden sunsets—October—one of the richest autumn months in Musichand.

The anniversary of Jacques Offenbach's death is to be remembered in October. It occurred on the fifth in 1880. His one wish before his death was to see his opera, *The Tales of Hoffmann*, staged. This was his favorite opera. He had worked upon it for years. "Make haste, make haste to mount my piece," he cried, but the wish was not fulfilled.

One of the most interesting birthdays is that of the Swedish singer, Jenny Lind, who was born the sixth of the month in Stockholm, 1828. She is interesting to us because she was the first European singer to make a tour of the United States. She appeared under P. T. Barnum's spectacular management in 1859, and our dear old grandmothers have told us of her wonderful triumph here, of her power of drawing tears from her listeners by singing the simplest ballad, of her wonderful "length of breath," her facility in executing the most difficult cadenzas, of her charities and virtues, of her beauty and simple unaffected manners; all this and more we have heard from a stage gone by, and no matter how many famous opera stars may visit us, the memory of Jenny Lind's singing will outlive all.

On the eighth, Emil Sauer, the pianist, was born in Hamburg, 1862. Sauer's playing is polished and elegant, he has made several successful American tours.

Vardi, the composer of *Il Trovatore*, *Aida*, *Rigoletto*, *Traviata*, and many other operas, was born the ninth of the month. In the little Italian village of Roncole. In his boyhood days, the boy

Vardi was saved from the murderous soldiers of the Carbonari, who, like his mother, who folded her baby in a shawl and ran with him to a nearby church, where she took refuge in the tower.

We should remember Adolf v. Henselt's anniversary. He died on the tenth of 1889. Henselt was a brilliant concert player, who wrote many beautiful and unusual "Studies." His hands were at times in spasm and he seems to have taken severe measures in practicing. Mendelssohn said that, "he went on all day stretching his fingers over arpeggios played prestissimo."

### TWO FAMOUS CONDUCTORS.

On the famous comet birthday of Theodore Thomas, for fourteen years the conductor of the orchestra in Chicago which until recently bore his name. Thomas did more for the advancement of music in America than any other orchestral conductor of our time. His near friends were William Mason, teacher and pianist. The Thomas Orchestra is now called the Chicago Symphony Orchestra.

Arthur Nikisch, one of the finest orchestral conductors in musical history, died on the twenty-first. Nikisch is also a superb accompanist, an excellent violinist. For four years he was conductor of the famous Boston Symphony Orchestra.

Each week in October holds a very important anniversary—the death of Chopin in Paris 1849, on the seventeenth of October. Every piano student knows something about this master musician; so for practice, sit down and write a paragraph of fifty words telling all you know of Chopin, the pianist's composer.

Another important anniversary, is the first performance of Wagner's *Tannhäuser* in Dresden, October nineteenth, 1845. Those who read about Wagner, must know how long and laborious the composer worked for a hearing of this famous opera.

On the twenty-second we should remember the birthday of Franz Liszt, that Prince of Pianists, who was a virtuoso of his time, whose playing set all Europe to wondering and marveling. On the twenty-third comes the birthday of Lortzing the opera composer in Berlin, 1801.

The anniversary of Robert Franz's death comes on the twenty-fourth. Franz, one of the most important German song writers, died in quiet obscurity in Halle, his native town, in the year 1892. The life and work of Franz is an interesting study. Those of us who are in a hurry "to show off" should read his *Life* scrutinized every song before publication, how he destroyed six years, labor because of his dissatisfaction. He said, "My Op. 1, I consider no better and no more than Op. 200, among all his collections there are only three (Op. 23, 22 and 33) which were published soon after they were written."

I wonder who can tell the story of the opera *Carmen*. Whoever can recall the story must have seen something about the composer Bizet, who was born October twenty-fifth, 1838, in the beautiful city of Paris.

### PAGANINI'S BIRTHDAY.

On the twenty-seventh we find the birthday of a peculiar personality, Paganini, the violinist, who inspired Schumann, Liszt, and Brahms. A fellow musician describes Paganini as "a striking awe-inspiring figure." His playing was most extraordinarily too. He invented many new and mechanical effects which were dazzlingly brilliant. It was Paganini

who discovered the utility of harmonicas, and the perfection with which he played the stopped harmonica threw the whole of musical Europe into a furor of wonder and admiration.

How many recall "Nannette," Wolfgang Amadeus's loving sister, Maria Anna? "Nannette" Mozart after sharing the successes of her brother as a prodigy pianist, married a German Baron, but after her husband's death, she returned to Salzburg, her native town where she taught music. She died in Salzburg the twenty-ninth of October, 1829.

So this is the end of our October journey, and I hope you have enjoyed it and learned some new points of interest along the paths of Musichand.

### ENTERTAINMENTS FOR STUDY CLUBS.

With the waning of summer comes the thought of our study club and how to entertain it, for the old adage says "All work and no play makes Jack a dull boy," and we club members know that it is true.

To enliven the winter routine the following ideas may be of interest to those who are planning their work now.

The game of "Who's Who?" is not exactly new but it is interesting to new members. Pictures of composers, singers, orchestral conductors are pasted upon numbered cards and placed upon the table, each member is given a card with a corresponding number, the object being to write the composer's name upon the card. Photographs of famous musicians may be given as prizes.

The game of "Transposition" is great fun and may be played by any number. Print upon a large cardboard the names of five well known operas, the first letter in correct order, the remaining letters transposed. Hiding the card upon the wall in a position where all can see. The names of the operas should be simple at first, for example: *Faust*, *Paisiella*, *Tavernier*, *Amadi*. Vary this game by using the names of the orchestral instruments, as Violin, Oboe, Flute, Drum, Trepener.

An ear-training contest is of great value and may be used to advantage at every meeting. Cards numbered from one to ten are given to the members; the leader plays the beginning phrase from some well known composition, as he passes from one to another she calls out its number. The members then write the name of the composition opposite the corresponding number. Play such familiar tunes as *Neve's Nardine*, *Mackintosh*, *To a Wild Rose*, *Schumann's Merry Farmer*, *Nissman's Marmoring Zigzag*, *Wagner's Tannhäuser March*, *Beethoven's Moonlight Sonata*, *Grieg's I Love the Rose*, *Wagner's Second*, *Chopin's Nocturnal March*, *Wagner's Spring Song*.

If the club wishes to give a more elaborate entertainment, the guests may be invited to wear fancy dress costumes suggesting some hero or heroine in the Wagnerian—*Evil*, *Brandsblinde*, *Isolda*, *Siegfried*, *Walter*, *Scarl*, *The Flying Dutchman*, *Lohengrin*, *Elisabeth*, *Tannhäuser*. A delightful musical program can be made up from excerpts from the operas.

Monotony in all of our programs and routines the games so simple and so entertaining. The youngest member will feel unimpaired and, above all, will learn something. Never have one meeting without saying to yourself, "Have I learned some new thing today and what is it?"







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## The World of Music

All the necessary news of the musical world told concisely, pointedly and justly

### At Home.

COLLEGE UNIVERSITY is to have a flag new performance in New York by the Metropolitan Opera Company under the direction of Alfred Hertz.

WHAT is meant? A New York judge recently declared that by performing the music of a certain composer, a language, and a half of copper, could not possibly produce music.

ABOUT Christmas time, the Metropolitan Opera Company will be given its first performance in New York by the Metropolitan Opera Company under the direction of Alfred Hertz.

The successor to Harry S. Winks as business manager of the Philadelphia Orchestra has been found in Ralph Edmonds, formerly general representative of the Metropolitan Opera Company, at New York, Mr. Edmonds has been named.

Songs of questionable character are being used to attract the attention of the United States postal authorities, who do not think that such songs are entitled to be used for their distribution.

A new festival by the Metropolitan Opera Company will be given in London by the Philadelphia Orchestra under the direction of Alfred Hertz.

There is to be a general exchange of operatic artists between the Chicago Opera and the new Century Opera Company of Chicago. The Chicago Opera Company, which has been named, will be given in Chicago by the Chicago Opera Company, which has been named.

The death has occurred of Carl H. Fisher, a famous violinist, and the eldest member of the Boston Symphony Orchestra. He died at Memphis, Tennessee, and was eighty-one years of age at the time of his death.

MISS BESSIE ANDERSON, who is of Scotch parentage, has been lately honored with an appointment to the New York City Police Department, where she will be in charge of the New York City Police Department, where she will be in charge of the New York City Police Department.

The Metropolitan Opera Company have been doing all that they can to prevent the Chicago Opera Company from being established. They have applied for an injunction against the Chicago Opera Company, which has been named, and they have applied for an injunction against the Chicago Opera Company, which has been named.

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At the convention, however, many important matters were discussed, and everything passed off with remarkable freedom from unpleasantness of any kind.

The MacDowell Festival at Peterborough, N. H., where Mr. MacDowell has established a colony for the furtherance of musical art in America, was a huge success. Many notable works were performed, and a liberal donation was given to American composers. Among those whose works obtained a hearing were Edgar Allan Poe, Henry B. Gillette, Alfred Hertz, and others.

A "HUBBARD" violin will come as a novelty to most people, but this is the latest American music. It is a violin made in America, and it is a violin made in America.

Miss FAYNE BOWEN-REYNOLDS has been named as the new manager of the Chicago Opera Company. She has been named as the new manager of the Chicago Opera Company, and she has been named as the new manager of the Chicago Opera Company.

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## HOME PRACTICE IN A RURAL ENVIRONMENT.

BY EDWIN HALL, PHOENIX.

The writer always has been, and still is, an advocate for a suitable studio for the music teacher, but some recent experiences have suggested to him that at least one visit to the home of each pupil may be of great benefit, if only to appreciate the conditions under which the pupil carries on practice. Having occasion of late to spend some time in a country village, about seven miles from the city in which my studio is located, and having already some half-dozen pupils there who had been going back and forth to the city for their lessons, at considerable railway fare and inconvenience, it seemed a very proper thing to make an exception to my usual rule, and teach them at their homes, temporarily at least. Even for this small number, it would be better, ordinarily, to give the lessons at one place, and arrangements might be made to use one pupil's home, but first it seemed best to investigate a little with a view to deciding which place might be the most suitable, and the simplest way to do this was actually to give a lesson or two at each home. This experience brought out several unexpected facts, of various sorts—some of a nature to cause a little annoyance and anxiety, others, on the contrary, quite refreshing and encouraging.

One of the first things that struck me was that nearly every piano was badly out of tune, and many had serious derangements of the mechanism. This was a matter which seemed to give small concern to the owners, and I found it difficult to impress on them the necessity of going to some expense to keep their

instrument in order. In one case, I was obliged to declare that I would give no more lessons on a certain piano until it was tuned. This proved effective. I suppose a person of only moderate "car," starting in with a piano in fair tune, often fails to notice, as the days go by, that it is gradually getting out of tune, but instead, as the intervals grow false, becomes corrupted in ear, unconsciously accepting the false tones he hears, as a standard of what is correct, instead of realizing that it is faulty. There is another excuse, however—I learned that it costs much more to get a piano tuned in the country—the tuner's charge, for one instrument, being just double his usual city price, often with car-fare and meals additional. (Query: Would it not be well if country music-teachers could take a course in piano-tuning, and combine it as part of their business?)

## LOOK OUT FOR YOUR EYESIGHT.

Passing on to the next point—I noticed that very little care was shown for *eyesight*—the light supply was very poor, both daytime and evening. Parlor windows were hung with heavy curtains, which did not draw fully apart, and with shades which would not roll clear up, and the piano would be back in the darkest corner. Kerosene lamps usually give a dim light, and even when they gave a better light they would be placed where they shone in the player's eyes instead of on his page. Sometimes they were placed right behind him, so that his head and shoulders cast a shadow over what he wished to see. A little tactful suggestion that the lamp be placed *behind the player but somewhat on one side*, was productive of much good. By the way, candle brackets, screwed on the case of an upright piano, right and left of the music rack, such as are common in Eu-

rope, would be an excellent thing for pianos in country homes here. Some enterprising dealer ought to put them on the market. Of course, candles give but a feeble light, but when placed exactly where needed, they are much more effective than the strongest lights in the wrong place.

I promised to speak of some of the more agreeable things observed in these little teaching visits. Chief of all, was the intense interest shown in the progress of the young pupil, in almost every home. One little girl's mother would stay in the room through each lesson, paying most close attention to all the teacher said, and I learned that she was accustomed to overseeing the child's practice each day, and to bringing to her remembrance every point upon which special instruction had been given. No wonder the lesson was well prepared! In this same family I had another pupil, a boy, somewhat older and more advanced. During the latter part of his lesson I frequently played duets with him, and his father, when he happened to be in the house, would always drop in to listen with great apparent enjoyment.

## AN ENCOURAGING EXPERIENCE.

Perhaps the most encouraging experience of all was that of finding one of my piano pupils who belonged to a really musical family—the father and mother both singing well by note, and both having some little skill at the keyboard, two of the children playing violin, one the cornet, and another the cello. While not entirely self-taught, their proficiency was of all proportion to the very limited number of lessons that any of them had taken, and I learned that it was their custom to play easy orchestra music together nearly every evening, and on Sundays, church music. At their earnest solicitation, I stayed to listen to one of

their family orchestra performances, thereby missing my train, but late in the evening a horse was harnessed, and they drove with me to the city. It is too unusual an experience, but indeed a very pleasant one, to find people who grasp at knowledge with the avidity of a hungry boy for food. Had I kept strictly to the old rule of studio lessons only I would have missed some quite pleasant and instructive experiences.

## PUGNO ON SELF-CONTROL IN PIANO PLAYING

BY FANNIE EDGAR THOMAS.

PROBABLY more recitals are wrecked from nervousness on the part of the pianist-pupil than from any other cause. There are many contributors to this. Sometimes the music is insufficiently prepared or through the vanity of the parents and the desire of the teacher to put his best work forward, is really beyond the powers of the little fingers to perform; sometimes the pupil is naturally shy and dislikes the unaccustomed experience; there is besides an atmosphere of heat and hurry which contribute greatly to nervousness in functions of this kind.

Pugno, the great French pianist, says that first in all concert playing there must be mental mastery over nerves, self-consciousness, fear and all terrors of other people before a pupil can express the thought in music. The fingers paralyzed by fear or nervousness, the breath coming in gasps, the blood pumping through head and face as though they must burst—under these conditions, no pupil can do himself credit. Self-mastery and freedom from distraction by extraneous disturbance are made a strong point in the very first training of the child in the French conservatories.

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Assuredly I am in sympathy with the movement which has been adopted by the music teachers of the country to require students to pay for all missed lessons except in case of protracted illness. I would not, however, that this rule should be applied to the parents of pupils. C. W. FELD, New York.

I am entirely in accord with the movement. I would not, however, that the teachers should be expected to check the parents of pupils. C. W. FELD, New York.

I am in favor of students paying for missed lessons, except in special cases, where the teacher is exercising a reasonable judgment to make an exception to the rule. E. J. COLEMAN, Illinois.

Regarding "missed lessons," I am heartily in favor of the rule. I believe that the universal adoption by teachers is being aided, because the "missed lesson" rule is, in my opinion, the only way to protect the teacher's interest in the progress of his pupils. J. W. LEWIS, New York.

Your movement is excellent and I am heartily in sympathy with it. For the sake of the pupils, the provision should be made that the teacher should be paid for the missed lesson, but not for the lesson which he has not taught. Personally I have little to say in regard to the rule, but I am sure that it will be a great benefit to the pupils. J. W. LEWIS, New York.

I am heartily in favor of the resolution in regard to missed lessons, to be provided to the teacher. I believe that the rule is being adopted by the teachers of the country who are doing so, and I believe that it is a great benefit to the pupils. J. W. LEWIS, New York.

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In my humble opinion, missed lessons, where no notice is given by pupils, should be charged to the parents. For the teacher's time; secondly, for the teacher's time; and thirdly, for the teacher's time. I am heartily in favor of the rule. J. W. LEWIS, New York.

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